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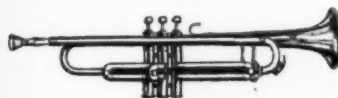
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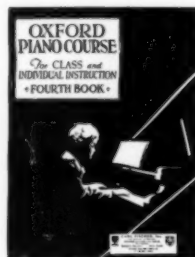
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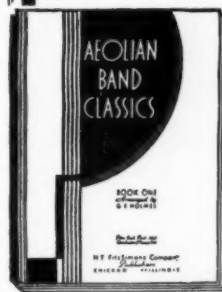
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- Massenet....."Prelude" (Le Dernier Sommeil de la Vierge).
- Mozart....."Andantino", arranged for Brass Ensemble.
- Mozart....."Minuet", from Symphony in Eb, arranged for Saxophone Quartet.
- Mozart....."Romanza", from Piano Concerto No. 20 arranged for Woodwind Ensemble.
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- Schubert....."Moment Musical".
- Tschaikowsky....."Morning Prayer", Op. 39 No. 1.
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MUSIC CULTURE FOR EVERYONE

In these troublous times music is important because it has a permanent value in happiness, success, and health. It helps to establish those conditions which foster mental growth, development of personality, and resistance to undermining influences. Too long we have been concerned with the question, "What are our schools doing in music?" The vital problem today is

WHAT IS MUSIC DOING IN OUR SCHOOLS?

If genuine enthusiasm for good music is established,
If love and appreciation of musical beauty are cultivated,
If the POWER TO DO stimulates the DESIRE TO KNOW,
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MUSIC SUPERVISORS JOURNAL

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No. 5

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES

Editorial Board: Edward B. Birge, Chairman; John W. Beattie, Anne Landsbury Beck, George Oscar Bowen, Peter W. Dykema, Will Earhart, Max T. Krone, Paul J. Weaver

Achievement and Challenge

THE Silver Anniversary has passed into history. It was a great meeting, well planned and well carried out. The confidence of the people of Cleveland in their school music administration and their pride in its achievements, were shared by the Conference. There is no doubt, also, that a consciousness of belonging to an organization that has rounded out a quarter century of rapid but solid growth more or less occupied the minds of the members. Nor is there any doubt that their loyalty and pride in their great organization is fully equalled by a sense of responsibility for its future destiny. The two most practical ways of showing this are by each member doing the finest kind of professional work at home and by keeping alive active membership in the Conference.

"The National Conference for every school music teacher, and every school music teacher for the National Conference" might be a useful paraphrase of our well known school music slogan; and a practical corollary might be "Once a member of the National Conference, always a member."

There is substantial evidence that membership in the Conference is highly valued—not a mere sentiment, but a hard-headed fact. We have twenty-nine life members, and a substantial list of contributing members. We also have a growing list of one-hundred per cent quotas of members from school systems in various parts of the country.

This suggests a goal toward which we may all move with a conviction of ultimate success. *Every member should be one of a one-hundred per cent group.* If a member is the only music teacher in his community, he belongs already in the one-hundred per cent list. If there is another teacher who is not a Conference member—or two, three, or any number—it is part of the responsibility and privilege of the one member to assume leadership in behalf of the Conference and see that each non-member is made aware of his duty and opportunity in relation to the Conference, not resting easy until the one-hundred per cent enrollment is secured.

In order to accomplish the work for American music education which is more and more expected of it, the National Conference needs a *continuing* membership on the part of every music teacher in the United States.

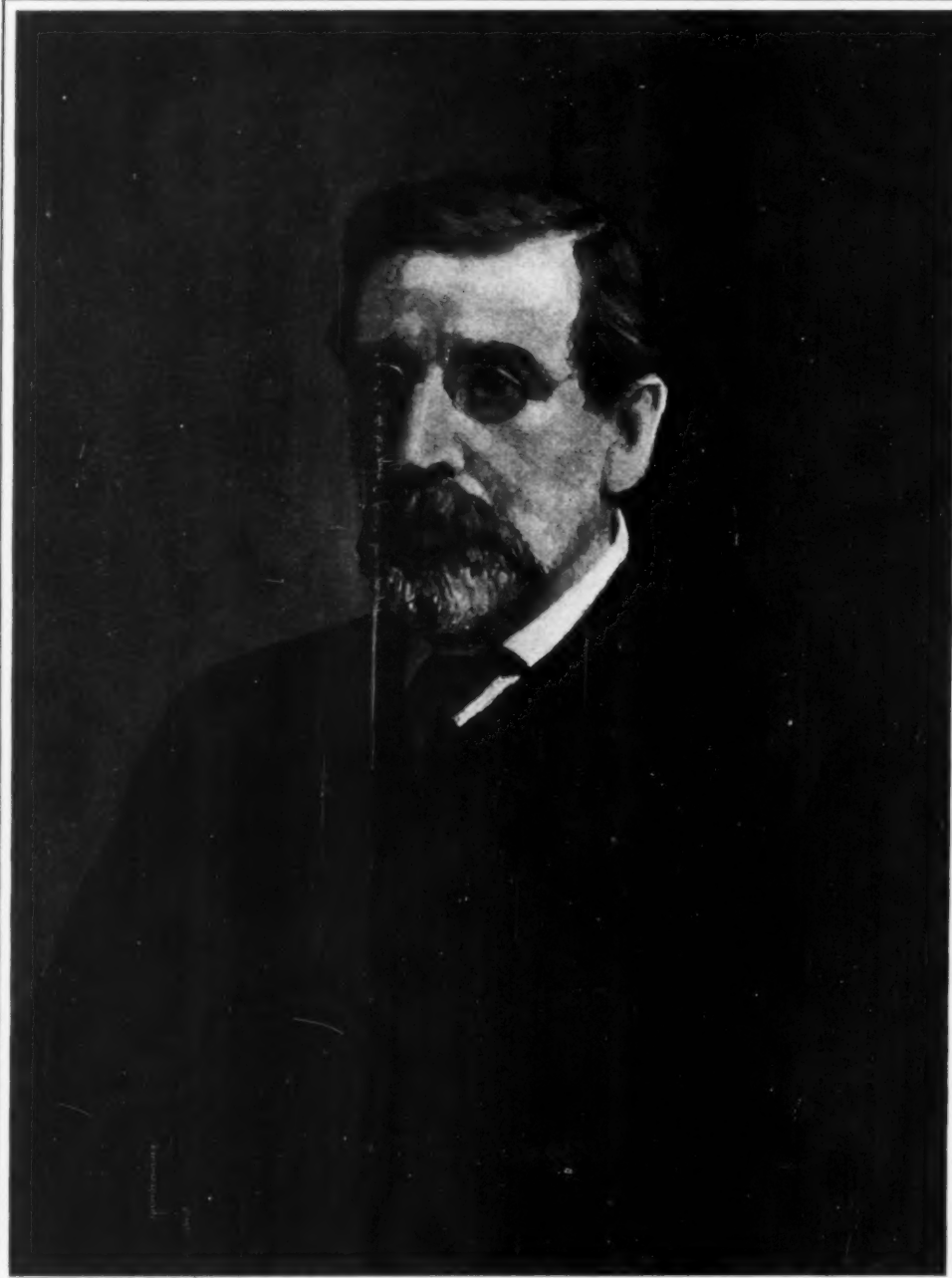
Every supervisor whose staff of special teachers are all members of the Conference should inform the Executive Secretary's office of that fact, so that it may be made a matter of record and also be given due notice in the columns of the JOURNAL. Every supervisor whose staff is less than one-hundred per cent enrolled should take the necessary steps.

The first step—and one we should all be prepared for—is to be fully armed with facts about the Conference: What it is; its purpose, achievements and present program; how organized, maintained and administered. (This information is available in the two Conference pamphlets given out with official program booklets at Cleveland, or mailed to any member who asks for them.)

One-hundred per cent Conference membership is based upon one-hundred per cent knowledge and appreciation of these facts. Your first step, then, is to be sure you *know* your Conference. The next is to see that all with whom you come in contact share the knowledge—and the responsibilities and privileges of Conference membership.

This is no more and no less than good business. More pointedly, it is *our* business—and that is business we cannot afford to neglect.

EDWARD B. BIRGE



Wm L. Tomlins

Painting by Harry Spiers, given to the Music Supervisors National Conference by friends of the Conference and now hanging in the national offices in Chicago.

Photo by Shaw



A Tribute to Wm. L. Tomlins

Mr. Tomlins had deep and exalted experiences through music, and left the key to these in the following words:

When the inner spirit of life rises to a certain maximum, great powers operate in us.

This was the thought that controlled his life work.

Mr. Tomlins said that every kind of life common to humanity found expression in song, such as the groan of disappointment, the cry of bitterness, the earth call, the sigh of sympathy, the shout of triumph, the lighter laughter of merriment, the sentiment of thankfulness, courage and contentment, and deeper than all the rest, the glad song of Joy. (In Thy presence is fullness of Joy. Oh, be Joyful in the Lord, for the Lord God Omnipotent reigneth. Hallelujah!) And the life of which he speaks is not only deep in the inner nature; it abounds in the great Universe, and is to be breathed in the breath and in turn given out into the world in Vital Song.

His idea was the awakening of the inner life through breathing, rhythm, the song voice, and a vital, reverent attitude toward the Human Spirit, Nature and God. He sought this life through the exercise of the Will in three directions—to arouse physical Vitality, to arouse the Mind out of its lethargy through concentration and fervor, and lastly, to arouse the Spirit, until the power of the Spirit transcends the bodily and mental states.

He was the living embodiment of his teaching. At the age of eighty-six, and the end of a fatal illness of nearly four years, one could feel the current of vital energy in the incomparable clasp of his hand, in the youth and beauty of his voice and the warmth and play of his mind and spirit, aglow with inspiration and power.

The character of Mr. Tomlins is expressed in these Scriptural words:

Whatsoever things are honorable,
Whatsoever things are just,
Whatsoever things are lovely,
Whatsoever things are of good report;

If there be any virtue, and if there be any praise, think on these things; and the God of Peace shall be with you.

We pay tribute to Mr. Tomlins' unswerving fidelity to truth as he saw the truth, his sense of humor, his religious faith, his humanism; to the never-failing illumination of his exalted spirit; to his resolute, schooled will, which knew when to say "No" and when to say "Yes"; to the impersonal nature of his mind, which, constant in love, was above insult; to the kindness and patience of his nature in a life dedicated to goodness and to the service of his fellow creatures, notably the children, who were to him the morning of the new day; to his knowledge that he was a soul, that his chosen instrument, the Voice, is of the soul, that "when one sings he sends himself forth into the world," and that when several sing, as in chorus, they go forth each multiplied in power, and a unit in the armour of strength and brotherhood.

He was a prophet of song as a life force.

His voice was an evangel that went everywhere about the earth.

And there were shepherds abiding in the fields
keeping watch over their flocks by night.
And the Angel of the Lord shone round about them,
and a multitude of the heavenly host praising God and saying:
Glory to God in the Highest, peace on earth, good will to men.
Hallelujah!

CLARENCE C. BIRCHARD



At Founders' Breakfast, Music Supervisors National Conference, April 6, 1932.

Is Music Essential to the Curriculum?

FRANCIS LEONARD BACON

Principal, Evanston Township High School

IN these parlous days of measuring the value of anything by the chance offered for reducing its cost, we have the various school subjects tossed into the arena of discussion. Too often the resulting discussion is superficial, confined to a narrow point of view, uncertain in its content and shut off all too quickly by a supposed need for hasty action.

A strong-minded, dominating personality announces the necessity for reduction of school costs. The budget must be reduced. Taxes are too high. The harassed members of the board of education and the administrative officers scurry about in a more or less frantic effort to find items which may be lopped off of the expenditures. At this point, if ever, a careful, sane attitude and sufficient deliberation are necessary. Time given to a survey of the entire situation, to an evaluation of what is most significant, will result in necessary savings without serious detriment to school efficiency.

This method will not satisfy the few radicals who wish to parade their own extreme selfishness. If such are in the saddle, salaries may be cut to the breaking point; classes increased until rooms are overflowing with far too many pupils for reasonably effective instruction; teachers may carry extra classes until physical and mental energy are dulled with weariness; supplies may be practically eliminated, but the budget whittlers are out to make a showing and the end is not yet. The cry is still, "What shall we cut next?" In the end, or sooner, perhaps, certain subjects are dragged into the limelight.

Why is music often one of these subjects? Those who are willing to place music on the defensive will offer several answers which they hold as tenable. (1) Music is an extra. (2) Music is an activity rather than a definite academic subject. (3) Music does not rate with the old fundamentals. (4) Music costs more than other subjects. (5) Music is a specific skill applicable only to the few. (6) Music is a current pleasure, so much busy-work, rather than a preparation for the seriousness of life. (7) Music does not result in equipment which will aid the individual to pull his own economic load. (8) Music has recently been overdeveloped and ought to be put back in its former place. (9) Music is a fad or frill, or both. (10) Music will be missed less than other subjects.

These are a few of the answers one may hear. The

phrasing and the slant of interpretation will vary according to the proponent, but, in the main, these tend to cover the field of arguments for the elimination of music. How valid are these arguments? Isn't it reasonable to ask that each of the contentions be carefully analyzed and related to the whole question of the school curriculum, before an attempt is made to cut the music program? Within the limits of this paper a necessarily brief discussion of these several statements will be attempted.

(1) "*Is music an extra?*" First of all, what is meant by the word *extra*? The one who places music in this category will have difficulty defining his word. After a number of generalizations on his meaning, the one idea which stands out designates music as a subject which doesn't appear every day in the school curriculum. But this is true of a number of other subjects as well. We pursue the idea further and discover the music teacher doesn't have a permanent room or abiding place; that when the music teacher appears the regular teacher is displaced temporarily, although this happens much less than in former times. Haltingly, some one suggests that marks are not given as often or so precisely in music; perhaps that is another reason for the "extra." Isn't it true that the music

schedule can be set aside rather easily? Doesn't the administration do just that, quite often, for this or that more or less unimportant reason? How about credit for college entrance? Doesn't that make music an "extra" in high school?

It is needless to go on with more of such explanations. The sorry fact is that such really trivial reasons have been largely responsible for the impression that music is an extra. Unfortunately, a number of people who have come up through the schools have received this conception of music and utilize their experience as arguments against music.

Now, as a matter of fact, an *extra* suggests something that really isn't needed. Perhaps, a bit of luxury; at any rate, a non-essential. If music falls into this description, there can be little justification for its continuance in the school curriculum. Music must answer the test of an essential subject. It must be judged by reason of its worth, of its content, of its educative power, rather than by the happenstance of administrative management or program set-up.



FRANCIS LEONARD BACON

If we turn to history, we find music as one of the first few subject essentials, from the Greeks up through the long march of civilization. It can hardly be classified as an extra from the standpoint of the tremendous and significant influence which it has carried through man's history.

It has been generally accepted that it is both desirable and necessary to give every individual an adequate education, carrying well into or through the secondary school level. Is it conceivable that the product of this scheme of education would be satisfactory without a basic understanding and appreciation of music content, forms, some degree of skill or musical knowledge? In a world that grows constantly more conscious of music in its various manifestations, the essential need of music to man's life is increasingly appreciated.

The very fact that music tends to be an intimate part of life, often, no doubt, allows its essential nature to be lost as something taken for granted. It is so near that the proper perspective is not attained. Our educational efforts are so often directed at the more artificial and less reachable phases of life. The fact that music is real, vital, common, usable, suggests in no uncertain terms its essential qualities. Many of our five-times-per-week-regular-teacher subjects will never operate so definitely, even in a small percentage of cases. Much more could be written in support of music as an essential. Other parts of the article will offer additional material from other angles.

(2) "*Music is an activity, rather than an academic subject.*" Shall we say this is a debate between the progressives and the standpatters? The progressive educationists would gladly welcome the charge that any subject has become an activity. If only the general public would progress so far in their thinking, what cause for jubilation! It must be hastily pointed out that the "learn-by-doing" philosophy has actually taken large grasp upon modern education. Now this conception has to do with activity, by and large. Music in its modern development offers much in activity, whether the consideration be performer, student, or, if you will, merely listener. A visit to any properly conducted school will bear out this statement sufficiently well. The music teachers have put the educative principle of activity as demonstrated by pupil interest, initiative, responsibility, study, achievement, performance, into amazingly significant results. Where can administrators find a better example of the application of modern education philosophy?"

But this is quite the wrong tack. The music eliminator, the academic standpatter, doesn't know about such accomplishment. He is thinking of activity as merely something which isn't important, something that doesn't require home preparation, something that is rather fun. It is such thinking that suggests music isn't as academic as it should be. Probably teachers have been too careless in the use of the word *activity*. Its important modern connotation hasn't been properly emphasized.

Catch—off guard, if it can be done—one of the objectors to music, and ask what he liked to do best in school. It's almost a certain discovery that the answer will present some activity. Let him elaborate at length before asking the next question. Has this activity had greater or less significance in his life than any one of the so-called academic subjects? The conversation may change suddenly, but, in any event, with satisfaction to the questioner. *Activity*, yes; but if it means interest, if it results in accomplishment, so much the more meaningful for education.

(3) "*Music does not rate with the old fundamentals.*" The more one attempts to ascertain what subjects are fundamental, the more one is impressed with the emphasis which comes, and the prestige which is acquired, through the hoary route of age. The older the critic the more certain he is likely to be of the fundamental nature of the school subjects of his youth. If his own age and position in life are something short of the necessary weight, there is the experience of his father or his grandfather, even more indicative of the good old fundamentals.

The experience which certain of the present adult world had with school music probably wasn't what it might have been, although, it is simple enough to find an enthusiast for every objector. Many, however, received such a mere smattering, or even less, acquaintance with music that it is natural for them to think of music as not rating with other school subjects. The equipment of teachers was particularly poor in music. There was no training for the school music teacher that compared favorably with that received by teachers of other subjects.

If, however, we place consideration of music on the basis of age, we must admit parity unquestioned with the oldest subjects. If mere age means "fundamental," then music qualifies with the greatest certainty. The first curriculum of the Greeks emphasized music as one of the most important of fundamentals.

Music has attained its present strong position and high place through centuries of experience and evaluation. Strangely enough, some of the subjects which have been slowest to gain universal recognition are the oldest in point of educational history. This is especially true of music and physical education. No other subjects in our present-day curriculum have had so long and continuous a history, yet they have often been given precarious place and scant consideration. As a result of a greatly increased understanding and appreciation of the essential value involved, these subjects, today, rank as basic, as equally fundamental with any subject-material of the school.

(4) "*Music costs more than other subjects.*" Does it? As used against music, this is generally a mere statement not properly supported with facts. Oftentimes the impression is arrived at because the music supervisor's salary is at a higher level than the class or

CONTINUED ON PAGE SIXTY-TWO

Silver Anniversary Resumé

MAX T. KRONE

WE are still too close to the Conference. Its panorama of climaxes has not had time to move back far enough in our memories for us to say with certainty what was even the relative significance of the many high points of the week. It may well be that some aspect of the program that now seems relatively secondary in importance or that received comparatively little attention may come to assume the principal role.

It is not improbable, for example, that the most important meeting of the Conference was attended by only seven members—the meeting of the nominating committee. There has probably never been a time in the history of the Conference when the quality of its leadership was more important, not only to the Conference, but to the cause of school music generally, in this country, than the next two years.

The nominating committee, from a background of experience and judgment, prepared the ballot from which we elected our officers at one of the largest business meetings on record. The confidence of the Conference is recorded in the result of that vote.

It remains now for the membership of the Conference to stand solidly behind the officers we have chosen. Only then can their efforts be marked with success.

The Conference embraces a great range of musical interests and backgrounds, but to one whose eyes and ears were open, it seemed evident that the most important features to most of the Conference members attending were those that provided an opportunity for the hearing or performing of fine music beautifully done.

And that is as it should be. We may talk about music, and its performance, we may organize, standardize, drill, and measure as much as we choose, but if the result is not a performance of a work of art so lovely in its conception and execution that it affects those who perform and those who listen, then all the rest has been a hollow

shell which reverberates only with its own emptiness.

What finer way to open a Music Supervisors Conference than with the Brahms Second Symphony by The Cleveland Orchestra under its conductor, Nikolai Sokoloff, in the setting provided by Severance Hall? And what finer way to close the week than with Pierne's "Children's Crusade" in the same setting? Surely that experience will last as long as memory of any part of

the week. A standard for orchestral performance that might well have thrown trepidation into the hearts of conductors of school orchestras on the remainder of the program—in other days! How splendidly the Cleveland All-High School Orchestra under J. Leon Ruddick and Nikolai Sokoloff, and the National High School Orchestra at its two performances under Victor L. F. Rebmann, Eugene Goossens and Rudolph Ringwall, lived up to that high standard.

And never has the Conference heard a finer realization of the possibilities of the wind band than the performance of the Carleton College Symphony Band under James R. Gillette, Monday night. And that in spite of the acoustical handi-

caps of the huge arena of the Public Auditorium! The mammoth All-Ohio High School Band and its courageous leaders suffered from the same handicap, but they too staged a performance with such a group as has had no equal within the writer's knowledge. And what an array of the country's band leaders—including A. A. Harding of the University of Illinois, Harry F. Clarke of Cleveland, Captain Taylor Branson of the United States Marine Band, Edwin Franko Goldman of New York, Joseph E. Maddy, University of Michigan, and A. R. McAllister, Joliet, Illinois. Truly an experience for those 600 students! And while we are speaking of wind instrument ensembles, the Cleveland Woodwind Ensemble, composed of players from The Cleveland Orchestra, gave a thrilling performance on Friday afternoon. The Northwestern University Woodwind

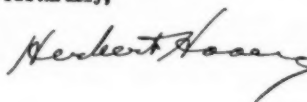
THE WHITE HOUSE
WASHINGTON

March 30, 1932.

My dear Mr. Morgan:

I will be obliged if you will express my cordial greetings to the delegates at the silver anniversary meeting of the Music Supervisors National Conference and my sense of the great cultural importance of their work in the life of the people of the United States. The almost universal love of music and the frequent possession of musical talent among our children makes training in music not only valuable from an educational standpoint, but increases the capacity of all to appreciate music and thereby adds vastly to the sum of human happiness. The self-discipline required for musical practice, calling for painstaking care and complete accuracy, is as important to child development as other forms of educational training. It has also a social value flowing out of the cooperative work in orchestra, bands and choruses. A distinct enrichment in American life will follow from added devotion on the part of our boys and girls to the beautiful art of music.

Yours faithfully,



Mr. Russell V. Morgan, President,
Music Supervisors National Conference,
Board of Education Bldg.,
Cleveland, Ohio.

GREETINGS FROM PRESIDENT HOOVER

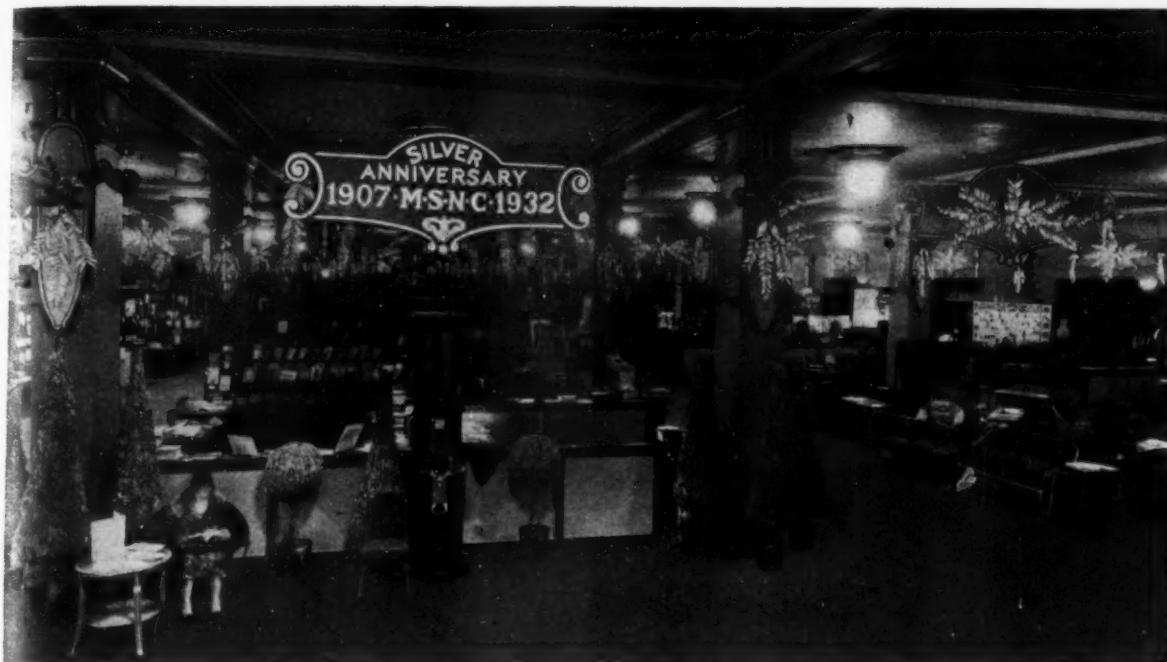


EXHIBIT HALL—CLEVELAND PUBLIC AUDITORIUM

The photographer could catch on one plate only a part of the scene that greeted us as we descended the "Grand Stairway" to Exhibit Hall. Registration headquarters and the Conference office were at the far rear of this great room.

Ensemble is also to be congratulated on its fine appearance at the Teacher Training Section, Monday.

The difficulty in writing such a report as this is to refrain from an over-use of superlatives. There may have been present at the Monday night demonstration those who had seen better high school marching band maneuvers than those staged by the Lakewood High School Band under A. R. Jewell, and the Cleveland Heights High School Band under Mark H. Hindsley, but they did not tell us about it.

And now for the choruses. If you are interested in a cross section of choral literature, and could not come to Cleveland, your Yearbook with its list of programs will provide you with such a cross section. Here was a uniformly high quality of music written for voices by great choral composers. Those crusaders for the adoption of a type of choral literature comparable to that which our fine orchestras have been playing must have rejoiced at the fruits of their efforts. Now, as Dr. Christiansen pointed out in his inspiring remarks Tuesday morning, we need a widespread dissemination of this knowledge and of the technique of developing ensemble singers. It is also evident that we have not yet reached any sort of common standard for judging choral tone comparable to that which we have developed for judging orchestral tone. The interesting thing to us was the variety of tonal quality that had been developed by the various choruses, and the equally wide range of the reactions—from approbation to disapproval—to the tone quality of each group.

Perhaps this is as it should be. The writer does not think so, being inclined rather to diagnose it as being

a case, on the part of the listener, of not having had as universal an opportunity to hear as many fine choral as orchestral performances.

The National Chorus, naturally, was the center of the choral attractions, giving two important concerts under their able and inspiring conductors, Dean Charles M. Dennis, Dr. F. Melius Christiansen, and Griffith J. Jones.

I should suggest, if anyone should ask me (and no one has!) that the lessons to be derived from this year's experience with the National Chorus would be, first, that the music be decided upon and sent to the students much earlier in the year; second, that fewer numbers be assigned, and, third, that one conductor be assigned the responsibility of training the chorus. Training a National Chorus is not analogous to training a National Orchestra. Members of the latter come with a well-developed technique on their instruments and considerable ensemble training. The conductor's job is largely to weld those techniques into a unit that will perform the music in a unified manner.

The Chorus conductor cannot count on such well-developed vocal technique; and as Dr. Christiansen pointed out, since voices for the chorus are usually picked for their solo rather than their ensemble quality, the conductor has a real problem in the matter of unifying these voices, and in many cases of overcoming bad vocal habits and in trying to build up correct ones, all in six days, to say nothing of the fact that good ensemble routine has not yet become as general among choralists as among instrumentalists.

Add to this the fact that no two choral conductors

have the same approach to the solution of these problems, and the answer seems to me to be that it would be better for those in charge to choose the man they feel has most to give these students and let him assume complete responsibility for training the chorus.

The high school and college choruses were certainly typical of the best that is being done in these institutions today. The directors of those choruses—Griffith J. Jones of Glenville High School, Cleveland; O. L. Grender of Academy High School, Erie, Pennsylvania; Thomas Roberts of John Adams High School, Cleveland; Olaf Christiansen of Oberlin Conservatory; Ellis Snyder of Capitol University, Columbus, Ohio; Herbert Wall of Ohio State University; and Jacob Evanson of Western Reserve University, Cleveland—have every reason to be proud of their splendid groups.

What becomes of these high school and college singers? The Chicago A Cappella Choir, directed by Noble Cain, and the Orpheus Male Chorus of Cleveland, Charles D. Dawe, director, furnished illustrations of what the possibilities are with such "alumni" groups.

After all, there is no substitute for actually performing music yourself—and that was the opportunity the Supervisors Chorus provided for the Conference. Our admiration for Dr. Dann's ability to get beautiful results from a chorus in the minimum of time has always been great. But his preparation of the Supervisors Chorus in two hours for that half-hour broadcast Thursday was nothing short of uncanny. The chorus also had the privilege of preparing one number under the inspiring leadership of Dr. John Finley Williamson. The restoration of the Supervisors Chorus to the program was a fine move.

Music Discrimination Contest

The Music Discrimination Contest, sponsored by the Music Appreciation Committee and the National Broadcasting Company, was an innovation this year and certainly a fine step in advance of the old music memory contest in the development of intelligent musicianship. The study material planned for the use of supervisors preparing students for this contest is a splendid source of reference for those who wish to carry on this type of training in their regular school program, which is the logical place for it. This material is available in pamphlet form, and may be secured from the Conference office, or it may be found in the February issue of the JOURNAL.

In line with the thinking behind the Music Discrimination Contest was the very suggestive report of the

Committee on Music of the Secondary Education Board. This committee—Roy R. Shrewsbury, Exeter, New Hampshire, chairman—consisted of members from the music departments of private schools, with Mabelle Glenn of Kansas City and Charles H. Miller of Rochester representing the public schools. Their report outlines a music course for secondary schools and an examination in music for entrance to eastern colleges, with which every music supervisor and teacher in secondary schools should be acquainted. Copies of the report may be secured from Conference headquarters.

A Well Rounded Program

One could not fail to be impressed by the thoroughness with which each phase of the school music program, as well as all the pertinent issues arising from music as part of today's education program, were covered.

Dr. B. O. Skinner, Director of Education of the State of Ohio, struck the keynote of practically all the talks that dealt with music as a factor in education at the opening session of the convention. Music, he pointed out, is a human need and should be retained in the curriculum, if there must be a choice, rather than those subjects which have maintained their place through having entered the schools two or three hundred years ago, at a time when the value of a subject was judged by its supposed ability to provide "mental discipline," rather than because of its usefulness in the life of the child. The same theme, developed and expanded, approached from different angles or perhaps merely hinted at, was present in the paper by Joy Elmer Morgan, Editor of the Journal of the National Education Association on *Leisure and American Life*; in Mrs. Ruth Haller Ottaway's talk on *Music, A Social Factor in Modern Times*; in Ernest Fowles' (London, England) address on *Music and Life*, and in his talk at the North Central Banquet on *An Englishman Looks at Music Supervision*; in the addresses Friday morning on the theme, *Education through Music* by Dr. Thomas Briggs, Teachers College, Columbia University, Dr. Ben G. Graham, Superintendent of Schools, Pittsburgh, Pennsylvania, Francis Leonard Bacon, Principal, Evanston, Illinois, Township High School, Dr. Howard Hanson, and Osbourne McConathy; in Dr. James L. Mursell's paper, *We Need Music*, and in that of Ada Bicking on *Music, An Integral Part of the Rural School, the Home, and the Community*.

To paraphrase Ko-Ko in the *Mikado*, "I never saw such unanimity on any point of music education in my life." Times such as these call for a weighing of values. If you were unable to absorb the enthusiasm and logic of these speakers at the Conference, the Yearbook will make their addresses available to you.

Of special interest was the report of Peter Dykema of Teachers College, Columbia University, on the conditions existing in school music in European countries—a report calculated to cheer the hearts of American supervisors. Dr. Ernest McMillan, Principal, Toronto Con-

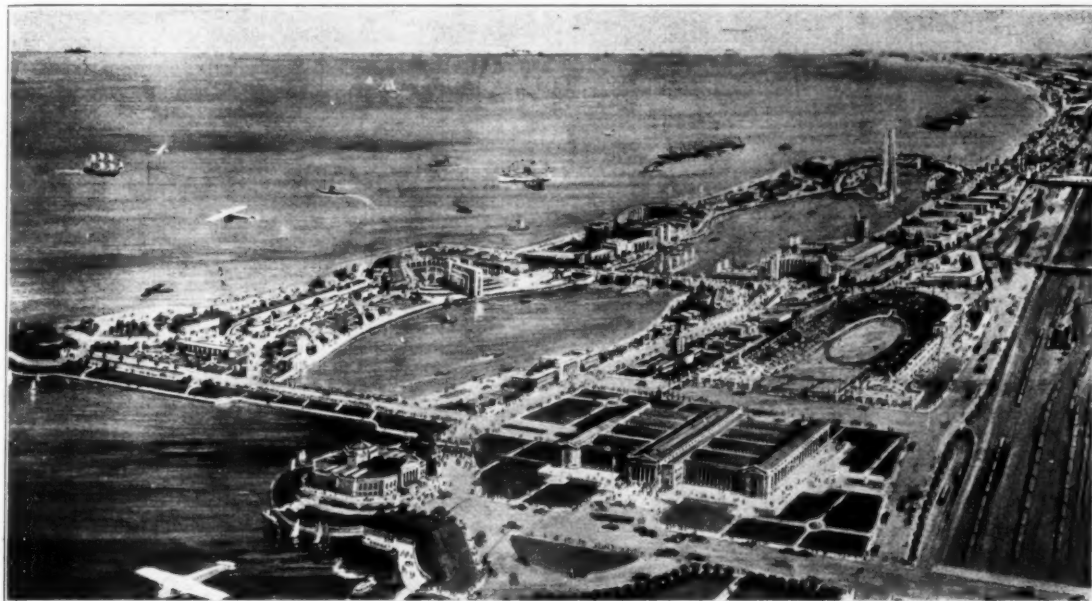
CONTINUED ON PAGE FIFTY-EIGHT

Available to Conference Members:

- (1) SILVER ANNIVERSARY OFFICIAL PROGRAM
- (2) DIGESTS OF COMMITTEE REPORTS, 1932
- (3) MUSIC SUPERVISORS NATIONAL CONFERENCE
(Descriptive Booklet)
- (4) MUSIC IN THE SCHOOLS OF CLEVELAND

The 4 booklets above listed were distributed at the registration desk at the Cleveland biennial. So long as the supply on hand lasts, a complete set of the booklets as listed will be mailed to any Conference member on request (postage 5 cents).

A Century of Progress—Chicago, 1933



BY accepting the report of the Music Education Planning Committee, the Music Supervisors Conference officially endorsed the following music education projects in connection with the Exposition next year (dates are tentative):

National High School Band and Orchestra Contests, June 1-4. (Contests to be held in or near Chicago. Massed bands and orchestras participating in Exposition programs.)

Chicago Public Schools Festival, June 5-18.

National High School Orchestra, June 19-24.

National High School Band, June 25-July 1.

National High School Chorus, July 2-8.

National Music Camp (and Eastern Music Camp if practicable), August 17-21.

Outstanding groups from all parts of the country, to be chosen by the Conference Committee, as representing localities on appropriate days. (Approximately four groups per week.)

Lectures and demonstrations as organized by special committees appointed for that purpose.

It is time now to begin planning for next summer if the full benefits of the incentive provided by the Exposition participation are to be realized. Individual students of unusual ability should "step up" their progress in order that they may qualify for membership in the National Orchestra, Band or Chorus. Bands, orchestras and glee clubs should begin preparing for the hearing which will determine whether or not they will be invited to appear on the Exposition program as state representatives.

Housing facilities have been provided by the University of Chicago Dormitories, which are easily accessible. (Room and board about \$2.50 per day.)

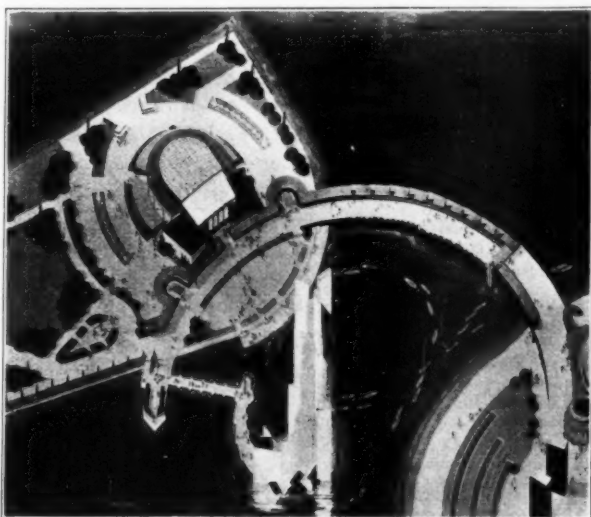
Students participating in the Exposition programs will be admitted to the grounds and to educational exhibits and concerts without charge. Directors and chaperons will receive the same privileges, also the same rate for board and room. Thus supervisors accompanying groups may attend the Exposition at a fraction of the usual cost.

It is quite probable that soloists and ensemble groups may have an opportunity to appear in connection with demonstrations in the lecture hall of the Music Building.

The Music Building will be located opposite the 23rd Street entrance to the Exposition grounds. The students staying at the Chicago University Dormitories will board Illinois Central trains near the University and leave the trains at the 23rd Street entrance, a short walk from the Music Building.

Applications for the orchestra, band and chorus will be ready for distribution early in the fall and may be had by addressing the office of the Music Supervisors National Conference, 64 East Jackson Boulevard, Chicago.

Conference Committee for the Exposition,
Joseph E. Maddy, Chairman.



Artist's Plan of Exposition Music Building as will be seen from the air.
Above: Complete layout of the Exposition grounds.

THE PRESIDENT'S PAGE

By RUSSELL V. MORGAN

The New Administration

FIRST of all, I extend a warm welcome to the new President and Executive Committee. I know that I express the feeling of the entire Conference when I say that the new officers may confidently expect our most faithful and effective support in their program of administration. Our new President and incoming Executive Committee deserve and will have our most active and willing support. The next two years will bring many problems difficult to solve. The new administration may face this difficult period with courage in the full knowledge that their membership stands back of them unitedly.

Appreciation

EVERYONE attending the Silver Anniversary Meeting was aware that *no one person* could possibly have carried through such a full program. This is the opportunity for me to express my sincere appreciation for the whole-hearted and united helpfulness extended by all members and officers of the Conference.

Special gratitude goes to the Executive Committee, who have shared the burdens of the entire administration, and have helped with their counsel and support.

I want also to acknowledge the wonderful spirit of cooperation extended by the presidents of the sectional conferences.

To the great host of others who participated in ways large and small I express the same deep gratitude.

A Two Year Cycle

ALL of us will remember how troubled in mind we were two years ago when we took upon the shoulders of the Conference administration the new form of organization. A keynote in the success of Conference affairs was the se-

lection of an Executive Secretary. The zeal and ability of this new officer has been amply demonstrated during the past two years, and I know the retiring Executive Committee joins me in expressing real pride in the wisdom of their choice.

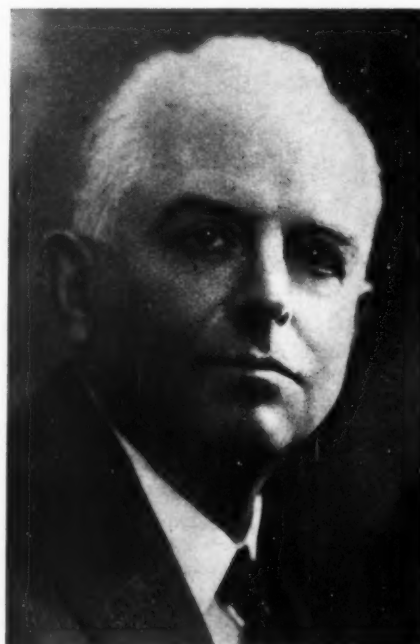
Words of appreciation from many hundreds have come to our attention and cause us to know that the Conference as a whole has a strong feeling of respect and affection for our Executive Secretary.

The Silver Jubilee

IN my judgment, the greatest value to come from the Silver Anniversary Meeting was the belief in music as a rich contribution to life, and, through that conviction, a sense of strength and courage to face the trials that will visit all of us. No matter what our temporary condition may be, we cannot but feel that the cause of music is firmly established in American education—and that must give us all the power of Crusaders to face setbacks that may occur for the time being. *Cling to this conviction* and we will have far less ground to regain when the economic situation permits us to go forward with the educational program.

Loyalty

THOSE present at the Cleveland meeting felt their hearts quicken as they saw evidence of the strong loyalty of our membership: First, to realize that those who could not attend the meeting extended their support through membership; second, to find such a large number of those who in the face of many obstacles made a way to attend the meeting. It is such loyalty that is at the root of the unselfish and devoted service which is so freely at the command of the Conference. I am convinced that no matter what our problems are, there will be that



WALTER H. BUTTERFIELD

A MESSAGE FROM THE NEW PRESIDENT

THE office of President of the Music Supervisors National Conference is the highest honor that can come to one in the field of music education. It is with humility, coupled with the realization of the responsibilities of the office, that I pledge to you most sincerely to use to the uttermost whatever knowledge and ability I may possess towards the fulfillment of your high confidence in me.

Through an ever-increasing crescendo the Conference reached a decidedly dramatic climax in its Silver Anniversary Meeting. The trends and developments of the next few years must of necessity be different from the past. The immediate future will certainly disclose many new and taxing problems, but the Conference was never better organized than now to meet them.

Remembering how well the Founders builded, let us begin now to build soundly and wisely for the Golden Anniversary twenty-five years hence.

WALTER H. BUTTERFIELD

Classical High School
Providence, R. I.



FOWLER SMITH



HERMAN F. SMITH



R. LEE OSBURN



ERNEST G. HESSER

NEW MEMBERS OF THE EXECUTIVE COMMITTEE

loyalty to make it possible for us to go on giving stronger and stronger expression to the professional ideals of music education. The day by day work of our Conference is very essential in guiding properly the music in school and community.

A Last Word or Two

THIS is my last opportunity to appear on this page and I am therefore quite overwhelmed by the feeling that I should have something of supreme importance to bring to it. At last I have resolved to put aside hope for this great inspiration and to just plod along with my own normal thinking, so here it is.

One of the chief dangers before us at the present time is the feeling that some way or another we are education's chosen people and are entitled to privileges and considerations that cannot possibly be extended to other teachers. May I go on with this a moment? The educational world has given us an unusual opportunity to develop a program in music education. In many places we have been given opportunities for promotion that are usually denied teachers of mathematics or English, and we are prone to feel that we now have definite right to such consideration. This is not true and should not be true. If we think straight we shall quickly see that the teachers of one subject should not in any way have privileges denied to teachers of other subjects. It is a fact that such privileges are extended to us during a promotional period, but we shall do music education harm, and prove ourselves unfit for the trust, if we at any time permit ourselves to become insistent that such special privileges are ours by divine right.

The teachers of other subjects are usually our friends; we should prize this friendship and show our appreciation of it by recognizing the equality of opportunity which should exist for all subjects in the curriculum of the school.

* * *

Another thought which keeps returning to my mind countless times is that of America and music.

First, let us consider the American performer. If you should take the trouble to actually count the number of Americans among the great artists of the world I

think the high percentage would startle many. We have been inclined to feel that it is impossible for the American musician to be recognized. In my judgment I am much more inclined to feel that it is difficult for any musician to be recognized who does not in one way or another have the necessary money to put on a strong advertising campaign. This applies equally to Americans and those from abroad.

Let us consider the American composers. We have many good American composers, but their tendency has been to write for the symphony, the opera, and great extended concert numbers rather than material which could be presented with the resources of American schools. There now is a definite movement fostered both by the composers and the publishers to direct talent to the writing of material more directly available in the classroom. A few of our good composers have always been aware of this opportunity and responsibility and their works shine out like stars in our musical programs. The majority of our good composers, however, have been inclined to overlook the obligation they have to young musical Americans, and in that way opportunity has been given the great host of mediocre talent which has gone a long way towards nullifying the enthusiasm and musical inspiration of our music teaching.

At the Cleveland Conference a group of composers met with the definite purpose in mind of some way bringing more forcibly to the attention of American composers the need of the American classroom for their best efforts. I hope this first meeting will be followed by others and that shortly we shall see a growing school of American composers who include in their program provision in a musical way for the needs of our American young people.

* * *

There has been a distinct pleasure in having this use of a page in each issue of the *MUSIC SUPERVISORS JOURNAL*, and it is with a sense of very real loss that I write this last word.

Sincerely and cordially yours,

Board of Education, Suite 120
1380 East 6th Street, Cleveland, Ohio

R. V. Morgan

RESOLUTIONS

Adopted by the
Music Supervisors National Conference
at Cleveland, Ohio, April 7, 1932

AS organizations grow in size and power they encounter new problems as well as new opportunities. Our Conference has now a national scope and wields a national power that would have appeared impossible of attainment during its earlier years. Its voice is far-reaching; its favor is valuable; its displeasure is to be avoided; its recommendations are studiously heeded. It becomes increasingly necessary, therefore, that the Conference shall not move hastily or in wrong directions; that it shall be sobered by its power and never be reckless in use of it. The future of music education in the United States during the formative years of childhood and youth will largely be moulded to accord with Conference influence. It follows that something of the savour, the cultural climate of human life, will be set by Conference guidance; and this thought should guide our words, deeds and policies, and should not be obscured by the press of immediate and practical plans.

The six resolutions that we submit immediately following are either prompted by, or are influenced by, or they seek harmony with the thought so expressed in this preamble. Two resolutions of immediate importance that succeed them obviously are concerned with other interests.

Be it resolved that:

I

It is the sense of this Conference that as educators we should weigh more carefully subjective results, as defined in terms of the acquisition by our pupils of a warm and genuine individual musical interest and culture, as this might be observed and evaluated by wise parents in their homes, in comparison with objective results, as defined in terms of a music product put forth by organized groups.

II

Specifically, we may need to evaluate anew refinement of musical effort, and its result in individual musical-mindedness or subjective preoccupation with music, in comparison with large and imposing musical efforts which, although necessary and right as projections of a musical education already gained, may not be fruitful in fine musical education in themselves, and may even deflect the pupils from the more quiet educational process. In particular we may need to dedicate ourselves anew to the ideal of producing beauty in the daily schoolroom task; to weigh the educational effect of the small, beautiful schoolroom song, sung for itself, with the fullest measure of musical grace, in comparison with crowded platform performances of larger and more glittering compositions; to study the worth of small instrumental groups that might grace the home, in comparison with large ones that can find place only in the spacious auditorium; to consider the advance in music education that may be made through daily increments in relation to that promised or gained through the evangelistic music jubilee; to gauge the worth of a development in appreciation that leads the pupils to greet with joy, and treat with loving care, every tone and measure approached in every kind of music taught in school classroom or rehearsal hall, in comparison with an insulated appreciation that reserves its reverence for the body and soul of music to occasional hours when the schoolroom music has been put aside.

III

Specifically, again, we should endeavor to distinguish more delicately between education, as defined in terms of subjective growth for all pupils, and effort that may be more accurately classified as demonstration, propaganda, publicity or promotion.

IV

The comparative emphasis, encouragement and financial support placed upon various courses in music offered in high schools, or appropriate for offering high schools, should be studied anew

with a view to possible re-evaluations. Specifically, orchestra, band, accompanied chorus, a capella chorus, harmony, appreciation, class instruction in instrumental technique, class instruction in voice, should be studied and balanced with respect to numbers normally engaged, equipment costs, teacher-time, and instruction costs, and value of the training received, the latter measured in its proper terms of human elevation and culture, not in terms of vocational benefit or of school or music publicity and promotion.

V

With a view to ensuring a proper musical atmosphere in departmental music work, the musical nature and fine musical training of prospective music teachers should be considered more carefully, with respect to appraising their qualifications for entrance upon training courses, and with respect to the content and methods of those courses themselves. Specifically, artistic musical ability, as disclosed in tone and interpretation in performance, or in musical responses in work in theory and composition, or in sensitivity shown in accompanying, should be sought, and should be considered prerequisite in relation to sheer technique and knowledge in music, or to attainments in pedagogical studies.

VI

No statement in the foregoing articles should be understood as being, in intention or in fact, antagonistic to any of the phases of activity mentioned herein. All may and should have place and value, at some time, in some measure. But as our organization grows, its crown must not lose memory of its roots, which are in the lowly but lovely soil of youthful potentialities. Nor must the new teachers entering our organization see but the crown of a vast effort, and think of their work and ours in terms of consummation rather than in terms of patient and humble beginnings. The true product is not that which greets the audience, but is that which slowly gathers in the minds and feelings of the producers.

VII

In these times of stress, it is especially important that our emphasis in school music, both urban and rural, should be on its rich contribution to the finer human qualities and to morale. It is of particular importance at this time to project school music into the home life. This is the best present contribution of music teachers to the happiness and welfare of their communities.

VIII

There is felt, increasingly, a great need for the gathering of reliable data on all phases of music education. Much information now extant rests upon partial surveys and questionnaires that are inadequate as a dependable basis for evaluating the status of school music because much of the data is now obsolete. The tabulation of all such data recently collected or that may be collected by various agencies, should be made available, published, and be speedily and fully disseminated, for the good of all workers and organizations, foundations and agencies striving for intelligent advancement in the cause of music.

The status and results of music in rural schools, high schools, and colleges may now only be guessed, while the situation with respect to the newer phases of music education cannot even be approximated. The gathering and disseminating of such information is far beyond the financial resources of this Conference.

We therefore respectfully and earnestly petition the United States Commissioner of Education, Honorable William John Cooper, to take this matter under advisement and to proceed with such steps as he may deem wise to render speedily this vital service to the cause of music education.

THE COMMITTEE ON RESOLUTIONS (Council of Past Presidents)

Will Earhart, Chairman
C. H. Miller, Secretary

THE COUNCIL OF PAST PRESIDENTS OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE

Frances E. Clark, Camden, N. J.
Edward B. Birge, Bloomington, Ind.
Charles A. Fullerton, Cedar Falls, Ia.
Peter W. Dykema, New York City.
Osbourne McConathy, Glen Ridge, N. J.
William Breach, Buffalo, N. Y.

Will Earhart, Chairman, Pittsburgh, Pa.
C. H. Miller, Secretary, Rochester, N. Y.
Edgar B. Gordon, Madison, Wis.
George Oscar Bowen, Tulsa, Okla.
Mabelle Glenn, Kansas City, Mo.
Mrs. Henrietta Baker Low, Baltimore, Md.
Mrs. Elizabeth Casterton McDonald, Medina, N. Y.

Hollis Dann, New York City.
John W. Beattie, Evanston, Ill.
Frank A. Beach, Emporia, Kan.
Karl W. Gehrkens, Oberlin, Ohio.
W. Otto Miesner, Chicago, Ill.
Arthur Mason, Columbus, Ind.

Conference Potpourri

Excerpts from Silver Anniversary
Papers and Addresses

THE moment I came in contact with this great organization of public school music supervisors I felt as though the powers of the universe had taken hold of me. The influence of this organization with its strong leadership is sufficient to sweep the whole country before it toward any objective it may establish. We expect, therefore, great developments as results of the good work carried on by this large group of leaders who are our torch bearers in the cause of good taste, good music, and the extension of better music education in America.—F. MELIUS CHRISTIANSEN (*Ensemble Singing*).

WE need to realize that the main business of life is living; that, increasingly, getting a living will become the minor business of life, and that, therefore, in the curricula of our schools the major factors are literature, music, art—the factors that enable us to live happily and finely, the factors that give significance to our daily lives. . . . The pendulum has swung rather far over toward the material side of life. It is beginning now to swing back toward the spiritual side of life, and groups like this are peculiarly representative of the spiritual factors. . . . There will be an effort during these years of transition to go backward. I do not believe that effort will succeed, although every advance that the public schools have made in the last century will have to be fought over again and reestablished in the hearts of the American people.—JOY ELMER MORGAN, Editor, *Journal of the National Education Association (Leisure and American Life)*.

THE value of creative activity lies in its power to develop those who are the creators. Only when we have "turned over in our minds" or reflected upon that which has been taught us, have we exercised our very own minds, our own distinctive and individual powers. Until we do this, we do not add one cent of interest to the capital we were supplied with by others. When we have done it, we have expressed ourselves instead of having returned a lifeless imitation of a donated pattern.—WILL EARTHART, Director of Music, Pittsburgh, Pennsylvania (*Creative Music in the Pittsburgh Public Schools*).

JUST as it would be difficult to describe and identify the archetype of the modern educated man, it is equally difficult to identify an archetype of the modern musician. Is he the artist scholar, or is he the scholar artist? One thing is certain, the musician whose mode of expression is limited to the performing field in which virtuosity is the paramount con-

sideration, at the expense of scholarly attributes, is rapidly losing out. I believe that it is not going too far to say that if through the process of change and environment, the typical instrumental and vocal virtuoso should become extinct, the loss to the art of music would be practically negligible.—ARTHUR H. SHEPHERD, Music Department, Cleveland College (*Types of Non-Professional Offerings*).

IN these times of depression there is a tendency with boards of education who have not studied educational problems, to root out the thing which has come in last, and I want to make as powerful an argument before boards of education and before the citizens of the state of Ohio as I can for the retention of these things that are really worth while. A study should be made to ascertain those things which can be omitted without danger to our program. *Music is not one of these*.—B. O. SKINNER, Ohio State Director of Education (*Address of Welcome*).

IN this work of music in the schools, I want you to teach it to all the boys and girls, not a few. I believe that every boy and every girl has the right to a chance. I hope that music does not get like athletics, where you train a few that are exceptionally good and let the rest sit on the bleachers. . .

What can you give a child that is going to make him a better citizen, a better parent, a better representative of his community than that which is going to make his happiness, and what can you give him that is going to make him happier than music? I want the music that appeals to the child where he is, that appeals to him in the environment in which he lives. Do not get above him, do not get away from him, but of all the things you do, teach him to sing.—LEE H. DRIVER, State Director of Rural Education, Pennsylvania (*Rural Music Education*).

GRADUALLY we are going back to the idea of teaching rhythm as movement instead of as mathematics. We are realizing that almost every child has something in him that makes it possible for him to respond physically to the rhythm of music heard or sung; but that this something needs to be fostered, trained, developed, organized—in short, brought under control. And many of us are coming to see that the training of this rhythmic sense has a highly important educational influence upon the child's mind as well as upon his body, the result being freedom, self confidence, grace, and poise—in other words, a psychophysical sense of well-being.—KARL W. GEHRKENS, Oberlin College, Oberlin, Ohio (*Rhythm Training and Dalcroze Eurhythmics*).

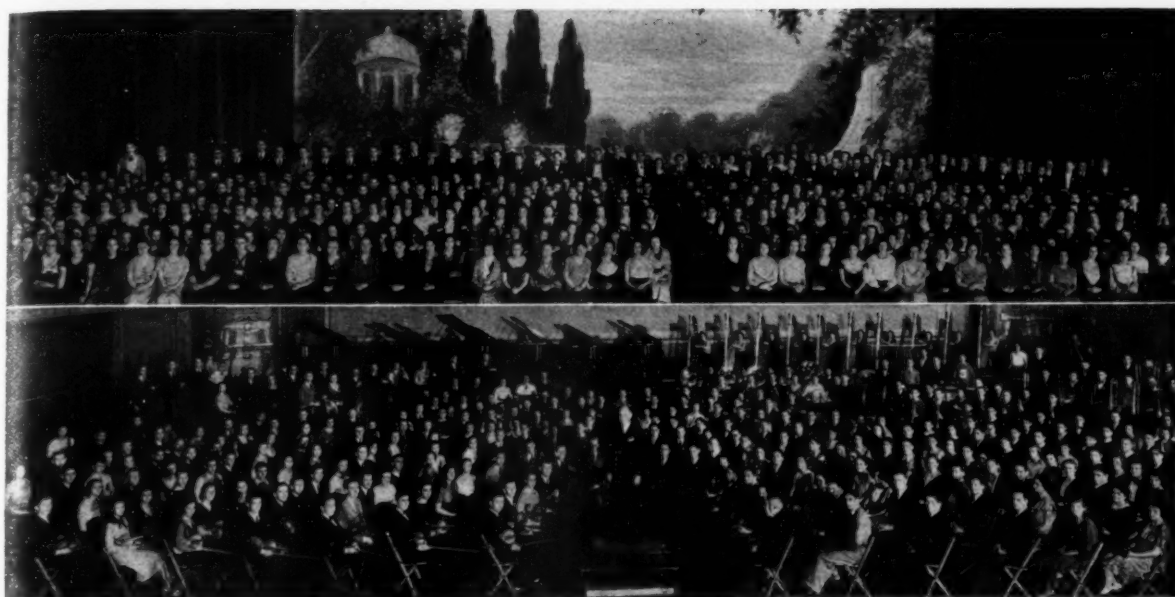
SUMMER MUSIC CAMPS

HELPING ourselves by helping others. The old proverb, "The longest way around is the shortest way home" has many applications to the building up of music programs. The word of praise, the enthusiasm for music, the extended skill of some of our students—these are frequently more potent in obtaining public support for music activities in the school system than direct appeals by the supervisor. Parents and friends who talk of the effects of music teaching, students who have taken part in some successful aspects of the school program, and members of the staff and students who during the summer have increased their skill in some branch of music—all of these are potent factors in making conditions right for a successful school year beginning in September, 1932.

Supervisors who are instrumental in having someone from their school system attend either the National Music Camp at Interlochen, Michigan, or the Eastern Music Camp at

Oakland, Maine, on the Belgrade Lakes, will find new helpers enrolled in the cause of music at the close of summer. These two camps, which have the endorsement of the Music Supervisors National Conference, and which are run on a non-profit basis, have been most successful in having plenty of hard work done in various lines of music, and sending out from the camps at the close of the season, a group of enthusiasts for more and better music. The costs for this happy and profitable season are unusually low—actually less than what is asked by some camps that are frankly recreational and nothing else. The music camps provide not only a rich recreational program, but also expert instruction, individually, in small groups, and in thrilling ensembles. To visit either of these camps for a few days is an inspiration. To be enrolled for the full season is an assurance of wiser and more joyous devotion to music for many years to come.

PETER W. DYKEMA



NATIONAL HIGH SCHOOL CHORUS AND NATIONAL HIGH SCHOOL ORCHESTRA

Although these pictures were made at different times, they are assembled in the engraving approximately as the great chorus and orchestra appeared the night of the Silver Anniversary Jubilee Concert (April 8, 1932). The conductors: Chorus—Charles M. Dennis. Orchestra—Victor L. F. Rebmann. Guest Conductors: Chorus—F. Melius Christiansen; Griffith J. Jones, Assistant Conductor. Orchestra—Eugene Goossens, Rudolph Ringwall.

I WOULD put in the first place [as a requirement for the supervisor] not music or musical power, but character. . . Absolute fidelity to an ideal is the one and only passport to personality. . . In the second place, I would put love for humanity and for the things of human life in general. . . For the supervision of any form of art, the big life is the only useful, nay, the only possible one. . . In the third place, I would propose love for the work and for the work's sake. . . To be a musician should be held as equivalent to being a man or woman of taste. There is no place in the world of education for one who professes delight in a Brahms symphony, and at the same time finds a secret yearning for literature of a debased kind.—ERNEST FOWLES, London, England (*Supervision as an Englishman Views It*).

THERE are many reasons why school music teachers in America should be interested in school music abroad. Europe is the fountain head of our musical culture; from it have come great composers, writers, lecturers, and performers. Most of the music we sing and play originated in Europe. Glowing tales of festivals combined with tours to famous musical shrines attract our tourists year after year. Remarkable choruses and astonishing soloists from Europe appear on our concert platforms each season. Although it has lost most of its former unique value, the prospect of study abroad still seems alluring to many of our musicians. These and many other musical connections are somewhat vaguely interwoven with our conceptions of musical education abroad, and these in turn are vaguely associated with school music. We think of our American schools as directly affecting our musical life, and we unconsciously assume that similar connections exist abroad. Such an assumption would naturally develop in music educators an interest in comparing teaching conditions. In addition, there is that compelling curiosity to see how other folks in our line of work proceed with their tasks. And finally, there is that strong hope which starts us traveling to neighboring towns, to conventions, to distant countries—the hope that we may gather suggestions for improving our own teaching.—PETER W. DYKEMA, Professor of Music Education, Teachers College, Columbia University, New York City (*Music Education in Europe*).

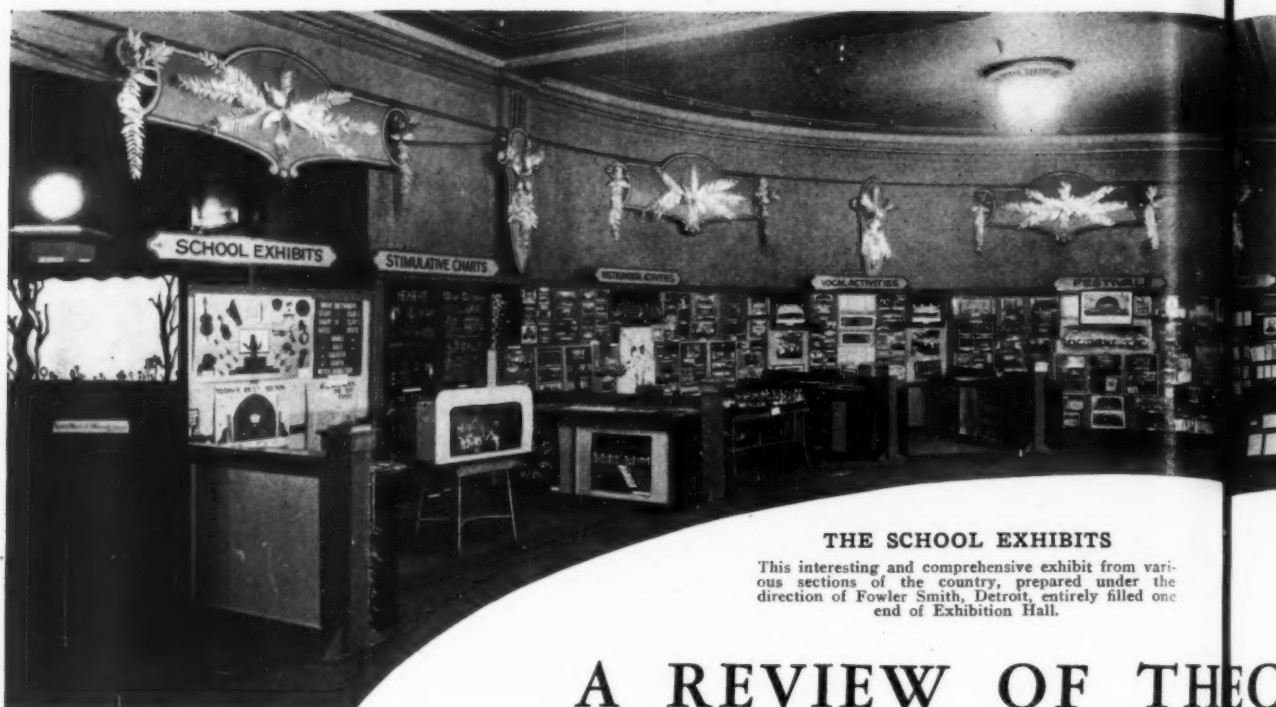
May, Nineteen Thirty-two

THIS I say is a fact: The man who ignores music, or belittles music, places himself outside the great circuit of common human experience. The man who glorifies music, who exalts it, and who loves it, enters upon an inheritance which has been treasured by all the races of the world everywhere, always, and which will still be treasured while man remains the being that he is.—JAMES L. MURSELL, Professor of Education, Lawrence College, Appleton, Wis. (*We Need Music*).

ONE of the great principles of conducting, to my mind, and one which is found in outstanding conductors of today, is the principle of relaxation. By relaxation I mean muscular relaxation. The point is that instead of dealing with the bodies of people, singers or players, as though you were breaking stones, you deal with them as sensitive human beings who are capable of response. I have seen people who, after conducting a ten-minute work, were literally nervous wrecks—not only nervous wrecks but physical wrecks as well—because they wrongly imagined that the effectiveness of the demonstration they were giving was in direct proportion to the amount of foot pounds of energy put behind it. That is not so.—EUGENE GOOSSENS, Conductor, Cincinnati Symphony Orchestra (*Suggestions for the Conductor*).

WE feel that choral music has a place in our lives equal to symphonic music, and we believe the future holds this prospect: That when we utilize and mobilize the trained voices of the 30,000 vocal teachers, and of our conservatories and colleges, and mobilize the choruses and glee clubs that are coming out in the community, we are going to have organizations equal in artistry—that is what we will demand—to that which we now expect of symphony orchestras. . . . I want to emphasize and leave this one point with you: Let us make a very distinct national campaign to have in every city in the United States an artists' choir musically equal to the bands of symphonic players now so magnificently supported in our present-day system of civic life.—MRS. WILLIAM ARMS FISHER, President American Choral and Festival Alliance, Boston (*Encouragement of Choral Activity Through Organization*).

CONTINUED ON PAGE THIRTY-NINE



THE SCHOOL EXHIBITS

This interesting and comprehensive exhibit from various sections of the country, prepared under the direction of Fowler Smith, Detroit, entirely filled one end of Exhibition Hall.

A REVIEW OF THE

OUTSTANDING among the many features of the Silver Anniversary convention were the "Departmental" or Section Meetings. Obviously, it was impossible for one person to attend all of these sessions. Just as obviously, it would have been impossible to reduce the number of sections to conform to the special interests and human limits of one person's physical and mental capacity without eliminating subjects of greater or equal interest to other persons. The wise conventioner, therefore, simply made up his schedule to include the section meetings most important to him that he could take in within the allotted periods, and then proceeded as though none of the other meetings were on the program. Under any conditions, it is always necessary to rely on the Yearbook and the JOURNAL for the full and final benefits of our conventions. Because of the wealth of good material made available by Mr. Morgan's stupendous program it is, therefore, of especial importance that every Conference member, whether or not he attended the meeting, provide himself with a 1932 Yearbook, and also follow the columns of the JOURNAL closely for articles and excerpts published in this and ensuing issues.

The following paragraphs, covering a majority of the section meetings, are, for the most part, based on reports made available to the JOURNAL through the coöperation of the section chairmen and their committees. It is regretted that limitations of space and time make it impossible to do full justice to these reports, but it is hoped that what is printed is sufficiently comprehensive to give a fair picture of the rich feast provided at Cleveland by the various Conference members and friends who contributed to the section programs¹.

Elementary Activities

This section was one of great interest, judging from the size of the audience, which numbered about 600. The program arranged by Grace V. Wilson, chairman, included the

¹The section programs are given in detail in the official souvenir program booklet. Members who did not attend the convention may secure a copy of this attractive 64 page booklet, and also the Digests of Committee Reports, the Music Supervisors National Conference, and Music in the Schools of Cleveland, by writing the Conference headquarters office. (Five cents postage.)

following speakers: Will Earhart, Mabelle Glenn, Effie Harmon and Colwell Conklin. A group of fourth-grade children from the Cleveland schools (Bettina Oddo, teacher) gave an interesting demonstration of rhythmic work done in the rhythm orchestra. Mr. Earhart and Miss Glenn emphasized creative work, Mr. Earhart taking the melodic phase and Miss Glenn the rhythmic. Miss Harmon and Mr. Conklin stressed participation in school activities, Miss Harmon speaking on the operetta and Mr. Conklin on the music festival.

Music in Village, Consolidated and Rural Schools

Attendance at the Sectional Meeting for Music in Village, Consolidated and Rural Schools (Samuel T. Burns, Medina, Ohio, Chairman), was probably the largest of any such section in the history of the Conference. Every available seat in the main ballroom of the Hotel Cleveland was filled and many persons were unable to gain admittance. About eight hundred were in attendance.

The program was divided into three divisions, each division approximately one hour in length. The first division was devoted to the problems of the elementary supervisor in small schools, the second to the high school vocal teacher and the third to the instrumental teacher.

Of greatest interest, perhaps, were the two large union choirs of elementary children which appeared in the elementary division of the program. One choir of three hundred, drawn from the one-room schools of three Ohio counties, demonstrated the type of work that can be done by untrained teachers in one-room schools with the aid of the phonograph. Another choir of three hundred fifty, drawn from the fifth and sixth grades of eighteen elementary schools of Medina County, Ohio, demonstrated the type of work that is possible with rural children where adequate supervision is provided.

Demonstrations were also given by a mixed chorus, an orchestra and a band drawn from high schools with an enrollment of less than seventy; by an all-county high school chorus of one hundred and an all-county orchestra of fifty. These demonstrations showed the results that can

Music Supervisors Journal



Many Conference members cooperated by supplying material. Various activities were represented and exhibits were classified as indicated by the booth signs. The display, the first of its magnitude ever assembled, attracted much attention.

SECTION MEETINGS

be expected in very small schools if an inter-school organization exists which makes effective teaching and supervision possible.

Speakers appearing on the program were: Miss Margaret Streeter of Chicago, Illinois, Mr. Joseph Maddy of Ann Arbor, Michigan, Mr. S. T. Burns, Mr. Henry Zuengler and Miss Bernice Betzer of Medina County, Ohio.

"Cities of 250,000 or Over"

George H. Gartlan was chairman of the section meeting held on Tuesday, April 5, at 3 P. M., the general heading of which was "Directors and Head Supervisors in Cities of 250,000 and Over." There were thirty-six persons present.

It was felt that this group might offer a valuable service by submitting to the Conference definite recommendations concerning the administrative and managerial problems of the directors of music in the larger cities; the average assignment for each visiting teacher; the problems of the resident teacher; a systematic presentation of what the supervisor of music may expect from the average Board of Education; the actual place of music in the average school system; the intelligent approach as to how far music may successfully go in a school system without oversteering or understressing its importance in education.

Everyone present agreed that the group should be continued at least until a definite recommendation has been offered.

Teacher Training

Three addresses were scheduled for this section: Suggestions as to Content of Courses in Music Education, John W. Beattie (Chairman of the section), Northwestern University; Suggestions as to Requirements in Practice Teaching, Joseph Leeder, Ohio State University; Suggestions as to Courses in the Liberal Arts and General Education Fields, Anne Pierce, Iowa State University. Other outstanding features were splendid vocal and instrumental ensemble numbers by groups from Western Reserve University and Northwestern University. Keynotes of the meeting: Prospective Music Supervisors Need an All Around Training, Including Music, Liberal Arts and Education; The Whole

Question of Supervised Practice Teaching Needs Considerable More Attention in Educational Institutions. Attendance 300. The meeting, our reporter states, "began and ended on time."

College and University Music

This meeting was carried out according to the printed schedule, with the exception that Mrs. E. J. Ottaway, President of the National Federation of Music Clubs, took the place of Dr. John Erskine at the last minute. Dr. Erskine was delayed in his arrival in Cleveland.

The Choir of Capitol University, Columbus, Ohio, under the direction of Mr. Ellis Snyder, opened the program with splendid singing of a notable group of songs; this was one of the finest musical features of the week's meetings.

The formal papers were followed by a live informal discussion from the floor. The theme of the whole meeting was the effectiveness of college music courses from the standpoint of the general college student, as contrasted with the college student who is especially interested in music and preparing for professional work in that line.

The most important contribution to the afternoon's program was the statement made by Dr. E. H. Wilkins, President of Oberlin College and President of the Association of American Colleges; Dr. Wilkins described in some detail the college music study which is now being undertaken by the Association of American Colleges with the sponsorship of the Carnegie Foundation. This study proposes to make a thorough examination of some twenty to twenty-five typical colleges and universities in different parts of the country; especially from the standpoint of the general student body and its musical education. The investigation is to be made by a director soon to be chosen for the purpose; following his investigations the director will work with the sponsoring committee in correlating his facts and in drawing conclusions from them. The results of the study, together with recommendations, is to be published in book form approximately two years hence.

Paul J. Weaver was chairman of this section, which was attended by more than one hundred and fifty persons.

The Radio and Music Education

The Grand Studio of radio station WTAM was filled to capacity, with people standing in every available place, for this section meeting, of which Edgar B. Gordon was chairman. The star attraction, of course, was Dr. Damrosch, who spoke in his usual happy manner.

The truly significant feature of the session, however, was the appearance on the same program of advocates of various points of view with respect to private and public control of broadcasting facilities. For example, Dr. Damrosch and Mr. LaPrade of the National Broadcasting Company, and Alice Keith, representing the Columbia Broadcasting System, presented the magnificent work which these privately controlled broadcasting systems are doing. Opposed to them was Armstrong Perry, Director of Service Bureau, National Committee on Education by Radio, who made a plea for greater public control of broadcasting facilities and a larger allotment of favorable wave-lengths for educational purposes. Supplementing his point of view were the Directors of the Ohio and the Wisconsin Schools of the Air, Messrs. Darrow and McCarty, who presented in a convincing manner the great services to a state which may be rendered by a publicly controlled radio station.

The net result of the discussion was that the claims of the various advocates were brought fairly to the attention of the audience and it rested with the individual as to the point of view most worthy of support.

Mr. McConathy, who was to speak briefly on his experiences in broadcasting piano instruction, owing to the lateness of the hour, invited those interested to observe his weekly broadcast over the National chain. Sudie L. Williams, of Dallas, Texas, gave an interesting account of the large use she has made of the Damrosch concerts.

An interesting and exceedingly well carried out demonstration in radio teaching was given by a group of teachers from the Cleveland schools to a Grade 3A group of children. The audience went away with all doubts dispelled as to the effectiveness of the radio as a teaching medium.

Dalcroze Eurythmics

The high point of interest at this meeting was of course the demonstration of Dalcroze Eurythmics, in charge of Miss Gladys Wells, of the Cleveland Institute of Music, and Miss Doris Portman, of Oberlin Conservatory of Music. The audience of approximately two hundred were seated around the four walls of the Statler Ballroom, leaving the entire middle of the floor for the demonstration.

The first item on the program was an address by the chairman, Karl W. Gehrken, in which he discussed the modern attitude toward teaching rhythm and showed the relationship between Dalcroze Eurythmics and this modern attitude. He also stressed the general educational value of Eurythmics.

After this, Miss Wells gave a short talk which was followed immediately by a demonstration of Eurythmics and of general rhythm training. The pupils who took part in this demonstration were from the Cleveland Institute of Music. After this, Miss Portman took charge of the group of adult students, some of whom came from Oberlin Conservatory and some from the Cleveland Institute, putting them through various activities in demonstration of the essential principles upon which the system of Dalcroze Eurythmics is based.

The audience stayed until the very end, in spite of the fact that the program—like most of the programs at this wonderful Conference—was over-long.

High School Choral Music

There were some 300 or more present at the sectional meeting on Senior High School Choral Music in the Statler Ballroom, and practically everyone stayed to the end, showing that they were interested. George Oscar Bowen was chairman of the section.

An outstanding point, which every speaker made, had to do with the healthy development of choral music after a decade, during which instrumental music seemed to occupy the center of attention. It was felt that the high school chorus may, and should be, the background of all music activities in the school, because of its importance musically, and the fact that membership is not limited, as is the case



Alice Keith
(1933-38)



Osbourne McConathy
(1933-38)



C. M. Tremaine
(1932-37)



Joseph E. Maddy
(1932-37)



Clarence C. Birchard
(1932-37)



Max T. Krone
(1933-38)

ELECTED TO RESEARCH COUNCIL

The six Conference members pictured on this page will take seats in the Research Council for the terms indicated. (See page 80 for complete roster.)



THE PLAY NIGHT DINNER

Mr. Dull Care and Dr. Dignity were excluded from this session of the Silver Anniversary Convention. Did you ever see so many folks ready to eat at the same time?

with glee clubs, orchestras and bands. It was emphasized, however, that the chorus work should be conducted on the basis of real class work during school hours, and not allowed to deteriorate into mere "community singing," valuable as that activity may be. A real program of activities should be set up, with only the best in music literature to be studied, and with public performance as a motivating influence.

Vocal Ensemble Section

The keynote of this meeting was the growing importance of the small ensemble as part of the program for the extension of school music into the life of the student after his school days are over. The outstanding features were the fine choral performances of all three groups on the program, and the uniformly high quality of the music performed. The groups were: Ponca City (Oklahoma) High School Girls Quartet, Frances Smith Catron, Director; Boys Quartet, Collinwood High School, Cleveland, Guy L. Hague, Director; The Elizabethan Singers, Oberlin Conservatory, Olaf C. Christiansen, Director. Jacob Evanson gave an outline of music lists for small vocal ensembles.

Approximately 400 persons attended this session, of which Max T. Krone was chairman.

The Development and Training of A Cappella Choirs

This meeting was held in the ballroom of the Hotel Statler which was taxed to its capacity to accommodate those interested; evidencing a very keen desire on the part of many supervisors to know more about the technique of developing a cappella groups.

The more than five hundred persons present showed keen interest in the proceedings of the afternoon. Jacob Evanson gave a splendid lecture on "Definiteness of Teaching Technique." The John Adams High School Choral Group of Cleveland, under the direction of Thomas Roberts, presented a most artistic program. The chairman of the section, Mrs. Carol M. Pitts, Head of the Department of Music, Central High School, Omaha, Nebraska, presented a demonstration of "Ways and Means of Securing Correct Intonation," using the group from John Adams High School for her demonstration.

This was an entirely spontaneous affair as there had been no previous rehearsal with this club. They were unknown to Mrs. Pitts and she to them, and the greatest feeling of "camaraderie" prevailed. It was a difficult situation in which to put any group, and they certainly showed good sportsmanship and ability.

May, Nineteen Thirty-two

The outstanding feature seemed to be the great interest on the part of those attending in the definiteness of methods of procedure in the training of these groups; showing a most healthy interest in this highest type of choral work, and promising the development of many outstanding groups within the next few years.

Elementary School and Junior High School Choirs

Some 500 people attended this section meeting, which was held in the Ballroom of the Winton Hotel, Tuesday afternoon, April 5, with Ernest G. Hesser, Director of Music, Cincinnati public schools, as chairman.

Interesting speeches given by Duncan McKenzie, Educational Director, Carl Fischer, Inc.; Ralph Wright, Director of Music, Indianapolis; and Ernest G. Hesser were beautifully illustrated with choirs representing three levels in education. First, the choir from the primary grades; second, the elementary choir from the fifth and sixth grades; and third, a choir from the junior high school level. These demonstrations were presented with students from the Charles Dickens School, the Memphis School and the Patrick Henry Junior High School—all of Cleveland.

It seemed to be the feeling at this meeting that the elementary and junior high school choirs should by all means be an integral part of school music education in every school building. This very thing is being done systematically in instrumental work in the grades, through the grade school orchestra and instrumental classes. Those who are talented and instrumentally minded are being taken care of, but it was the opinion that the general procedure throughout our country does not take care of vocally minded and gifted pupils in this same way. It was felt that we should give the vocally minded and gifted pupils this same opportunity, else our music program would become "lopsided".

Piano Class Section

There were 550 persons in attendance at the Piano Class Section, of which Hazel Gertrude Kinsella was chairman.

Outstanding was the display of results of class piano teaching in the schools, rather than discussion of ways; also, use of such teaching to bring more concerted music, in which the piano plays a vital part (as in trios, etc.), into home and neighborhood groups.

It was also brought out nicely by the boys and girls themselves that the study of piano is a part of the whole great work of the instrumental department. Some of the older

boys and girls taking part in the piano demonstration were going directly from this meeting to take part in band and orchestral demonstrations of one kind and another. In many cases the piano study had preceded that on other instruments. In the case of the little trios played by students from Cincinnati piano classes (Olga E. Prigge, presiding), the violinists and the cellist who assisted, either are now, or have been, members of the school piano classes. Professor Dykema brought out this same point in his address and additional remarks. Others who contributed to the program: George Gartlan, Helen L. Schwin and Miss West.

Catholic School Music

The Catholic School Music Section, with Sister Alice Marie, O. S. U., Supervisor of Music, Catholic Diocese of Cleveland, as chairman, held its meeting in the Ballroom of the Public Auditorium Thursday, April 7, at 2:30 o'clock.

The Most Reverend Joseph Schrembs, D. D., Bishop of Cleveland, opened the meeting with an address covering the subject of the "Gregorian Chant." The musical program was furnished by a Boy Soprano Choir of 120 voices; a chorus of unchanged voices in two and three parts, and a girls' band of 36 pieces, under the direction of Harry F. Clarke, Supervisor of Bands, Cleveland Public Schools.

Five three-minute talks gave evidence of several varied and interesting points of view and offered practical suggestions touching vital teaching problems. The speakers were: John J. Fehring, Archdiocesan Supervisor of Music, Cincinnati, Ohio; Rt. Rev. Francis Macelwane, Superintendent of Catholic Schools, Toledo, Ohio; Sister M. Veronica, Memorial High School, Brooklyn, New York; Rev. Emmet Kelley, Instructor in Department of Music, Columbia Academy, Dubuque, Iowa; Otto Singenberger, Director of Music, St. Mary's Seminary, Mundelein, Illinois.

Among the chief points brought out were: (a) In addition to teaching modern music in all its phases—vocal, instrumental, creative, etc., Catholic educators have the serious responsibility of leading children to know, to love and to participate happily and correctly in Gregorian Chant, that "supreme model for sacred music." (b) Need for discrimination between that music which may adorn professional and leisure hours, and that which is suitable for the prayerful, liturgical service of the church. (c) The experiment which has taken place over a period of six months with a boys' choir composed of boys from forty schools, meeting voluntarily each week on Saturday morning, with a view to providing for each of the schools represented a small group which would serve as a model for standardized voice placement and authentic interpretation of several Gregorian Chants, proved conclusively that if such gratifying results were accomplished with one weekly practice, much exquisite singing may be expected where daily practice is possible.

This section meeting was unique, in so far as it was the first time in the twenty-five years of the Conference's existence that a program of Gregorian Chant was offered.

School Orchestras

This meeting, of which Francis Findlay of New England Conservatory was chairman, was attended by more than 500 people, many being obliged to stand during a part of the program. The appearance of three school orchestras from Cleveland, directed by Dorothy Freeman and Ralph E. Rush, served as a splendid demonstration of the accomplishment of school orchestra work in sequence from elementary through high school.

T. P. Giddings gave some excellent points on the teaching aspect of the school orchestra conductor's job. La Verne Irvine of West Chester, Pennsylvania, presented an introduction to the Psychology of Rehearsing. Edward B. Albertin spoke informally but, nevertheless, succinctly on The Community Project on Cape Cod, his principal point being the surmounting of seeming difficulties of the small town by combining forces of several towns, so as to make possible an orchestra of really worth while proportions and quality.

Norval L. Church gave some interesting information about the unreliability of the average person's opinion regarding the value of instruments, and indicated clearly the need for further objective study in order to set up valid criteria for valuation. He plans to carry his studies further and purposes to prepare valuating cards, which will make it easier for persons desiring to properly evaluate their instruments to accomplish this. Joseph E. Maddy spoke on several practical matters, demonstrating his points with the Glenville High School Orchestra. Other excellent papers on the program were: Outcomes of School Orchestra Work, Osbourne McConathy; and, The Wisconsin Credit Plan for Instrumental Music by Orien E. Dalley. These were given in outline only, because of lack of time.

School Bands

The meeting of the band section was devoted to attendance at the rehearsals of the Ohio State Band. It was felt by the chairman, A. R. McAllister, President of the National School Band Association, and all present agreed, that these rehearsals under the direction of various prominent band leaders offered opportunities for observation of even greater value than a round table discussion. That the day was a profitable one to all concerned was apparent to everyone in the great audience which listened to the magnificent concert on Monday evening.

National School Band and Orchestra Association

Final meeting was held to confirm the action whereby this Association is replaced by the National School Band Association and the National School Orchestra Association. President A. R. McAllister presided. Aside from the routine formalities in this connection, the principal item of importance was the passing of resolutions in tribute to John Philip Sousa, and the authorizing of C. M. Tremaine of the National

THE LIFE MEMBERSHIP ROLL OF HONOR

The following Life Members received their certificates at the Founders Silver Anniversary Breakfast at Cleveland.

Clark, Dr. Frances E., Camden, N. J.
Birge, Edward B., Bloomington, Ind.
Birchard, Clarence C., Boston, Mass.
Shawe, Elsie M., St. Paul, Minn.
Watts, Lillian, Racine, Wis.
Gehrke, Karl W., Oberlin, Ohio
Bryan, George A., Carnegie, Pa.
Fleming, Ada M., Chicago, Ill.
Dykema, Peter W., New York City
Giddings, Thaddeus P., Minneapolis, Minn.

Dann, Hollis, New York City
McConathy, Osbourne, Glen Ridge, N. J.
Low, Henrietta G. Baker, Baltimore, Md.
Beach, Frank A., Emporia, Kan.
Findlay, Francis, Boston, Mass.
Maybee, Harper C., Kalamazoo, Mich.
Amidon, Fanny C., Valley City, N. D.
Dixon, Ann, Duluth, Minn.
Leavitt, Helen S., Boston, Mass.
Glenn, Mabelle, Kansas City, Mo.

Bray, Mabel, Trenton, N. J.
Earhart, Will, Pittsburgh, Pa.
Gordon, Edgar B., Madison, Wis.
Bicking, Ada, Lansing, Mich.
Burkhard, J. Luella, Pueblo, Colo.
Butterfield, Walter, Providence, R. I.
Windhorst, Estelle, St. Louis, Mo.
Carpenter, Estelle, San Francisco, Calif.
Lindsay, George L., Philadelphia, Pa.



THE ALL OHIO BAND

Their instruments and uniforms a rainbow of colors, over 600 students from the high schools of some sixty towns, presented a notable program of concert music. Conductors: A. A. Harding, University of Illinois; Harry F. Clarke, Supervisor of Bands, Cleveland, Ohio. Guest Conductors: Captain Taylor Branson, U. S. Marine Band, Washington, D. C.; Edwin Franko Goldman, Goldman Band, New York City; Joseph E. Maddy, University of Michigan, Ann Arbor, Mich.

Bureau for the Advancement of Music to prepare the resolutions, and have them suitably embossed for presentation to Mrs. Sousa.

National School Orchestra Association

Subsequent to action instigated at the National Band Clinic at the University of Illinois in January, steps were taken at Cleveland to complete the organization of the National School Orchestra Association as a companion to the National School Band Association. Officers of the Orchestra Association were elected as follows:

President—Adam P. Lesinsky, Whiting, Indiana.

First Vice-President—Amos Wesler, Cleveland, Ohio.

Second Vice-President—Beatrice McManus, Dearborn, Michigan.

Secretary-Treasurer—Otto Krashauer, Waupun, Wisconsin.

Contest Committee: Charles B. Righter, Chairman, Iowa City, Ia.; Francis Findlay, Boston, Mass.; George Wilson, Kansas; Matthew Shoemaker, Hastings, Neb.; Alexander Harley, Des Plaines, Ill.

Charles B. Righter was recommended for representative of the Orchestra Association on the Instrumental Affairs Committee of the Music Supervisors National Conference.



At the time of going to press official reports had not been received covering the section meetings described below. The importance of these meetings, and the interest taken in them, as evidenced by attendance, would warrant making more extended comments, but, unfortunately, it is impossible to do so without the reporter's notes in hand.

Instrumental Class Instruction

This section meeting, with James D. Price, Hartford, Connecticut, as chairman, was a clinical program of "Class Instruction Material with Multiple Program Possibilities," arranged in coöperation with Clarence C. Byrn, chairman of the class instruction section of the Instrumental Affairs Committee. The meeting was held in the Ballroom of the Public Auditorium, Tuesday, April 5. Demonstration groups came from the schools of Detroit and Cleveland, with a harp trio from LaGrange, Indiana. Special program folders were provided through courtesy of the J. L. Hudson Company, Detroit.

Tests and Measurements

Jacob Kwalwasser, Syracuse University, was chairman of this section meeting which met on Thursday, April 7, at Cleveland College. The following addresses were given: "Some Recent Developments in Music Testing," by Jacob Kwalwasser; "The Value of Tests and Measurements in Music," by William S. Larson, Eastman School of Music; "Music Testing in Cleveland Schools," by William L. Con-

nor, Chief, Bureau of Educational Research, Cleveland Schools; and "Some Observations on European Music Tests," by Peter W. Dykema, Professor of Music Education, Columbia University, New York City.

Music in the Community

The meeting of the Music in the Community section, held in the Auditorium at Cleveland College, Thursday, April 7, took the form of a forum for discussion of practicable relations between school music and life outside the school. The chairman was Augustus D. Zanzig, Director of Music Service, National Recreation Association, New York City. Leaders of the discussion were A. Caswell Ellis, Director, Cleveland College; Peter W. Dykema, Teachers College, Columbia University; William W. Norton, Flint Community Music Association, Flint, Michigan; and Duane V. Ramsey, Sociologist, Cleveland Music School Settlement. A family ensemble furnished the musical program.

Instrumental Ensemble

The meeting of this section was held in the Hotel Statler Lattice Room, on Thursday, April 7, with Glenn H. Woods, Director of School Music, Oakland, California, as chairman. An address by Lee M. Lockhart, Special Supervisor of Instrumental Music, Pittsburgh, Pennsylvania, was entitled "The Purpose of the Instrumental Ensemble." An instrumental program was given with two string quartets, a woodwind quintet, piano trio, woodwind ensemble, piano quintet and brass quartet performing.

Voice Culture

William Breach, Director of Music, Buffalo, New York, was chairman of the Voice Culture section meeting, which met Thursday, April 7, in the Auditorium of the Board of Education Building. "Vocal Diagnosis" was the subject of the speech made by Sherman K. Smith, Voice Scientist and Lecturer, New York City; and Frantz Proschowski, Chicago Musical College, talked on "The Possibilities of Standardizing the Principles of Tone Production in Public School Work." A demonstration was given by the Collinwood High School of Cleveland with Guy L. Hague, Head of Music Department, in charge.

Music Theory in Secondary Schools

This section meeting was held in the Auditorium of the Board of Education Building, Tuesday, April 5, with Louis Woodson Curtis, Director, Division of Music, Los Angeles City Schools, as chairman. A theory class from John Adams High School, with John B. Elliot as Instructor gave a demonstration. Mr. Avery of the McPhail School of Music in Minneapolis read the paper "Correlation of Theory Class and Applied Music," prepared by Mr. J. Victor Bergquist of Minneapolis, inasmuch as Mr. Bergquist was unable to be present. A discussion followed, led by Arthur E. Heacox of Oberlin College, Melville Smith of Cleveland, and others.

National Music Discrimination Contest

RESULTS AND CONCLUSIONS

MABELLE GLENN

Chairman, Committee on Music Appreciation

THE object of all music teaching in school, whether it be in chorus, orchestra, band, or in classes for the study of music literature, is the development of intelligent musicianship—that type of musicianship which brings joy into life. The papers from the students who participated in the discrimination contest at Cleveland are most revealing in that they show widely different teaching in high school music classes.

The contest, in accordance with plans announced by the Music Appreciation Committee in previous issues of the JOURNAL, was broadcast over an NBC network with Walter Damrosch as director. Students throughout the country took the test, but only those actually on the floor in Public Hall at Cleveland were eligible for prizes—three summer music camp scholarships, "in camps to be designated by the winners." The scholarships, fully paid and including all expenses, were contributed by the National Broadcasting Company.

Although the discrimination contest demanded only two things from the pupils—intelligent experience with much good music and a sensitiveness to the imaginative appeal of music—there were members of the National High School Orchestra and the National High School Chorus who were completely at sea. Fortunately these students were in the minority. The generally high average of the papers and the wide area from which the superior papers came, proved conclusively that it is perfectly possible to develop musicianship as well as performance in high school classes. But as long as instruction is given in the name of music which really develops only a technic of performance—either vocal or instrumental—and completely ignores musicianship, there is very grave question as to its place in an educational system.

It goes without saying that only the best material has a place in any music class. But if this music is presented as so many black notes arranged in an in-

tricate design on white paper, it may be performed with skill and yet fail completely as a musical experience. Unless the message of the composer reaches the consciousness of the student, the performance is, to him, meaningless and therefore valueless.

In order to develop musical-mindedness it is imperative that every composition sung or played be presented first of all for its musical values. Also, the student's musical experience should not be limited to compositions which he performs. His interest and understanding should be broadened constantly by studying masterpieces which he cannot perform.

Winners All Instrumentalists

The three winners in the contest were from the National High School Orchestra. Of the seventy-five best papers forty-five were written by orchestra members, nine by members of the National High School Chorus, and twenty-one by Ohio high school pupils who were in neither orchestra nor chorus. These figures indicate that a larger percentage of serious students may be found in orchestra than in chorus. This may be explained by the demand for serious work in learning an instrument. Also an orchestra member playing excellent material becomes acquainted with a much wider variety of music literature. However, orchestra directors must not think that musicianship comes unfailingly as a by-product of orchestra work. Several of the best performers in the National High School Orchestra showed no discrimination whatever, and of the fifty papers receiving the lowest grades twenty were in the orchestra, twenty-six in chorus, and four in neither chorus nor orchestra.

In each question pupils were asked to recognize the general style before they considered the style of the composer. When a pupil listed a selection as classical and named Tschaikowsky as a possible composer, it showed plainly that he had had no experience in discriminating listening. When a pupil listed a selection as classical and named the composer as Mozart when it was Haydn he was given a high grade. To discriminate between the styles of Haydn and Mozart is in many cases impossible even for experienced musicians.

The composer's note on the last composition was, "S.O.S.—It describes very



IRVING FINK

CHARLES GIGANTE

G. STEWART SMITH

THE WINNERS

Irving Fink of Cleveland, Ohio, sixteen years old, won first prize in the violin contest held in Cleveland Institute of Music in 1931; has been concertmaster of the All-City Orchestra of Cleveland this year. He was first violinist with the Glenville High School String Quartet, national champions, 1931. This year he was alternate concertmaster of the National High School Orchestra at Cleveland. He will go to the National Music Camp at Interlochen, Michigan.

Charles Gigante was alternate concertmaster of the National High School Orchestra this year. He has played for three years in the All-State Orchestra at Atlantic City, two years as concertmaster. He attended the Eastern Music Camp last summer, being one of the concertmasters in the Camp orchestra, and plans to return. He has been the student director of the high school orchestra in Lyndhurst, New Jersey, where he lives.

G. Stewart Smith of Quincy, Massachusetts, aged seventeen, has studied trumpet, his major instrument, about five years. Beside playing in his school orchestra and band he has played first trumpet in the New England Festival Orchestra this year and last. He was first trumpeter in the National High School Orchestra which was held in Cleveland this year. Last summer he was a student at the Eastern Music Camp and plans to return. He is the son of Walter Smith, well-known cornet soloist and band leader.



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Music Education and Scientific Research

J. LESLIE KITTLE
Director of Music Dept.,
Adams State Teachers College, Alamosa, Colo.

RECENT developments and trends in scientific educational research present a distinct challenge to music educators, a challenge that should lead to thought and action. It lies in the manner in which those engaged in guiding music education reply to the ever-present question, "Are you teaching valuable and essential things in your school music work, or are you wasting time on matters which are unimportant?" The content matter of the public school curriculum is at present being held under the bright light of rigid investigation and bitter criticism, and attempts to justify our present actions by quoting some authority, or by guesswork, will not suffice. Facts talk, however, and indisputable proof based on objective, scientific research will aid greatly in satisfactorily answering the above searching question.

The criticism that music lags behind the other subjects of the curriculum in adopting the scientific method, is a just one. Many studies have been carried on in other fields during the past years, that have led to the justifiable elimination of much unnecessary and irrelevant material. In some cases, the findings of such research have led to the almost complete revamping of the course of study then in use, and in practically every instance the results secured by the studies have amply proved their value.

There are many ways in which we could receive aid from the field of educational research; one of the most important deals with the answering of the question quoted in our first paragraph, by means of the objective

determination of the minimum essentials of music education, based on an analysis of the daily activities of the average adult citizen. An interesting example of this type of study is found in the research problem recently carried on at Western Reserve University by Henry M. Kraus, and Henry Harap.¹ The purpose of the study was to discover the vocabulary necessary for an intelligent understanding of the musical content of magazines and newspapers. The reading of eighty-one issues of representative magazines and newspapers comprising over seven million running words yielded a musical vocabulary of 352 terms. For the sake of brevity, the accompanying table gives only the 141 terms that occurred at least ten times. The study covers a sampling of issues of periodicals with a high circulation, over a period of five years, thus avoiding purely seasonal references.

The final list of 352 terms was compared with the Thorndike word list in an effort to ascertain the commonness of the musical terms. It was found that only 110 of the terms, or 31 per cent of the total, were contained in the Thorndike list, implying that the study of music involves a technical vocabulary that must be acquired through special training. It was also found that the newspapers examined ranked high with respect to size and richness of musical terminology due to the radio page. This fact implies the necessity of enriching the musical vocabulary of the average reader.

¹ Kraus, Henry M., and Harap, Henry, "The Musical Vocabulary of Newspapers and Magazines" *Journal of Educational Research*, Vol. 24, pp. 299-303, November, 1931.

Frequency of Musical Terms in Newspapers and Magazines

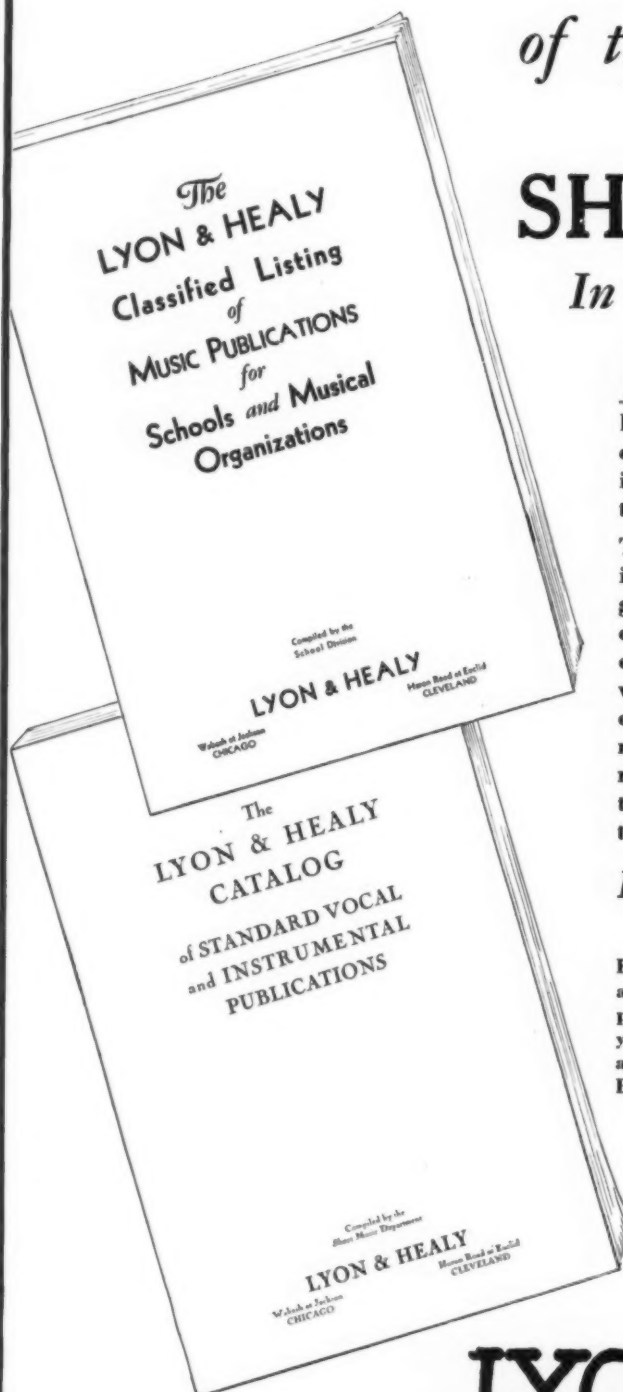
accompany	78	conservatory	33	melody	234	Saengerfest	11
accordion	17	contralto	55	minstrel	37	saxophone	251
air	21	cornet	50	minuet	12	scale	48
anthem	14	cymbals	12	movement	14	score	28
arrange	18	dance	219	music	2445	serenade	44
baby grand (piano)	47	debut	19	musical	37	sextet	10
ballad	31	direct	39	musical comedy	129	sing	919
ballet	15	drum	91	music box	23	solo	242
band	353	duet	37	muted	13	sonata	15
banjo	130	ensemble	85	negro spiritual	20	song	626
banjo-ukulele	17	fiddle	57	note	175	soprano	117
bar	10	flat note	17	obligato	34	strain	29
baritone	92	flute	41	octet	14	string	143
bass	55	folk song	14	opera	409	suite	18
beat	25	fox trot	23	operetta	34	symphony	251
bell	13	glee club	34	opus	20	syncopate	61
blue	48	grand piano	84	opera comique	11	tempo	21
bow	13	guitar	10	orchestra	1331	tenor	158
brass	26	harmonica	67	organ	348	theme	44
bugle	18	harmony	100	overtones	20	tone	221
carol	13	harpichord	74	overture	30	traps	10
cello	56	Hawaiian guitar	30	phonograph	163	trio	100
chamber music	14	horn	36	piano	1002	triple bass	13
chant	33	hum	34	piccolo	14	trombone	59
chime	31	hymn	79	pitch	26	trumpet	73
choir	83	instrument	620	prelude	20	tuba	13
chord	39	jazz	317	prima donna	13	tune	161
chorus	202	key	68	quartet	197	ukulele	102
clarinet	19	keyboard	22	quintet	22	viola	30
classical	64	libretto	13	range	18	violin	280
clavichord	12	lilt	11	recital	241	virtuoso	18
compose	322	lyric	18	reed	10	vocal	119
concert	593	major	12	repertory	10	voice	179
concerto	33	mandolin	56	rhapsody	11	volume	34
conduct	69	march	63	rhythm	64	waltz	55
						xylophone	14

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No thinking person would argue that a knowledge of terms will lead of itself to an appreciation of music, but it would be unwise to say that the highest level of appreciation can ever be secured without an adequate understanding of such terms as are represented in the accompanying list. This list, incidentally, is not of sufficient scope to be used by itself for curriculum revision purposes. It is quoted for the reason that it furnishes an example, and also because of the interesting results secured. The authors themselves suggest other studies in other musical activities, such as listening to radio programs, analyzing printed programs, and program notes, etc., in order to secure a more adequate list.

If a reliable list could be secured through a combination of the results of several studies of this type, it should be of especial value to those interested in the improvement of the appreciation phases of public school music, serving as a guide for the stress of essential terms and concepts, and allowing for the probable elimination of unimportant items. The need for such a guide would not be questioned by educators sub-

scribing to the belief that growth in music appreciation must start with an understanding of the simpler facts and terms, before much progress can be made toward the higher goal of intelligent discrimination, and a corresponding love for the best in music.

The statement that music education has need of more objective studies of the above type does not mean that the entire content of the music curriculum can be based upon the present musical activities. This may be true in other fields, but most assuredly not in music. We are striving always for a higher level of musical activity in this country than the present one, but scientific research should enable us to more efficiently maintain the present level, and through the elimination of the unnecessary phases of our work, allow us to train our students more thoroughly in the ways that will lead toward our goal of genuine and lasting appreciation of music. Science and art *can* be combined, and the proper combination will mean much to the future success of our work.

Conference Potpourri

(Continued from page 27)

WE are unselfishly interested to have your body of world's civilizers here, because the world is sick and we hear the dirge all day long of blighted hopes, fatigue, hunger, cold and despair. If this world had stopped gambling to sing, if this old world had realized that there was other music than the jingle of gold, perhaps we might have been spared some of this perilous time. We run until we are exhausted, then get up and run again. We even commercialize music, the very God-given thing that was to bring us poise, joy and peace, and pervert it to the worship of toil and set its harmony to the rhythm of the machine.—ROBINSON G. JONES, Superintendent, Cleveland Schools (*Address of Welcome*).

TEACHING and conducting are not synonymous. Much school orchestra training is only poor conducting. Conducting is bringing out the conductor's idea of what is in that piece of music. Teaching is just the opposite. Teaching means so training the players in technic and music reading that they can bring out all that is in a piece at the first playing. That is the ideal, and the good teacher trains the pupils to do this in the best way and the shortest possible time. Teaching is much more difficult and far more important than mere conducting.—THADDEUS P. GIDDINGS, Minneapolis (*Teaching the Orchestra*).

INASMUCH as the majority of young people now playing in the bands and orchestras will probably measure their musical experience for the span of life upon the experience gained in the public schools, it behooves us to extend that experience in as many directions as possible. Musicianship grows and develops in proportion to the *amount* and *kind* of music the youth assimilates through actual playing. . . .

It is our duty to see that this repertoire contains music that is varied in scope and degree. Much that can be rendered musically at *first* sight, much that requires repeated rehearsals; but little that is so difficult that most of the rehearsal period for weeks and weeks is consumed before musical results can be secured.—GLENN H. WOODS, Supervisor of Music, Oakland Public Schools (*Making Music*).

I AM wondering how many of you supervisors have really taken advantage of the wealth of music which comes to you daily over the air, concerts which may be brought into your schoolroom by a mere turn of the dial? . . . I ask you, "Are you among those who find fault with crooning and neglect to urge your students to tune in to the many delightful programs they may hear both at home and in the school?"—ALICE KEITH, Broadcasting Director, American School of the Air (*The American School of the Air*).

OUR choral work cannot assume its proper significance as a classroom subject, unless we know exactly how we are going to teach it in all its phases. It is not enough for the purposes of education that we get beautiful singing, though that of course, is necessary. It is more important really that our students grasp certain fundamentals which will stay with them as a part of their education. Moreover, the learning of those fundamentals must be accomplished in a reasonable length of time.—JACOB A. EVANSON, Western Reserve University, Cleveland (*Classroom Choral Technique*).

MUSIC alone possesses the power, as one of the living arts, to keep us emotionally stable. As one of the few enduring things of life, it possesses also the power to help make us realize how futile the pursuit of material wealth really is. . . .

This Conference was born in a business panic. It has lived through deflation and inflation. . . . *Not too much*, but too little money has been spent on music. Bricks and mortar tumble and crumble but a music culture, once soundly built, goes gloriously on. This much we have learned from history. . . .

The future composers of America will come from our public schools. Many of our present outstanding composers already have. The future artists of America will come from our public schools; many are now in them. Almost the entire future music public of participants are in our public schools. Will America foolishly waste its investment already made in the future of music?—FRANKLIN DUNHAM, National Broadcasting Company, New York City (*The Business Side of It*).

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EDNA O. DOUTHITT, 5153 Meridian Street, Los Angeles, California, *Secretary-Treasurer*
MARY IRELAND, 2414 T Street, Sacramento, California, *2nd Vice-President and Editor*

FORTUNATE indeed were our thirteen California delegates who were privileged to attend the Silver Anniversary Conference at Cleveland, for it was a rich experience. The high light of the Conference week was the inspiration engendered by contact with noted leaders of education; by social contacts with outstanding co-workers of our profession and by delightful vocal and instrumental programs presented by young people.

Words are inadequate to express our great appreciation of the splendid presentations by students of the Cleveland schools and the fine coöperation and untiring efforts of their loyal teachers!

We of the western coast find ourselves better educated as to Conference policies, and with a wider comprehension of and deeper insight into the constructive work that underlies all National Conference effort. The contact, also, with the other five Sectional Conferences developed a better understanding of public school music throughout the country, and ideas of much interest were exchanged which will bear fruit as we return to our respective positions.

The program was replete with many beautiful musical numbers. The lovely choirs, both of students and adults; the wonderful pageant presented by Cleveland students, which must have taken weeks of careful preparation, and the small instrumental ensembles, were especially noteworthy. Naturally, we were justly proud of the splendid work of our own Charles Dennis in his conducting of the National Chorus!

President Morgan and his co-workers deserve highest praise for a week of thorough enjoyment and enlightenment. Deep appreciation of our fine Executive Secretary, C. V. Buttelman, and his staff is keenly felt, for everywhere their cordial helpfulness was manifested in countless ways!

The fulfillment of a hope that a National Conference meeting might be scheduled for a city west of the Rockies, seems not to be realized soon, but our enthusiastic western

people will make every effort possible to be among those present, wherever the Conference is called.

GERTRUDE B. PARSONS, *President*.

A Message to Those Who Were Not in Cleveland

THE California-Western Conference was well represented in Cleveland by a "baker's dozen", including our President and both Vice-Presidents. From the south there were Louis Woodson Curtis, Mr. and Mrs. Wm. C. Hartshorn, Hazel B. Nohavee, and our President, Gertrude B. Parsons; from the central and northern sections, Estelle Carpenter, Charles M. Dennis, S. Grace Gantt, Mary E. Ireland, Julia Neppart, Inez Owen, Glenn Woods and Arthur G. Wahlberg.

Undoubtedly the work of Mr. Dennis with the National High School Chorus was our greatest contribution to this National Conference, although several of our members worked on important committees. Those who were in attendance were justly proud of Mr. Dennis as a musician and conductor, and gratefully appreciative of his gracious manner and friendly relations with the young people and the teachers who assisted him. The final concert on Friday night marked a big hour for California school music. You would all have been pleased and happy. Our friend Glenn Woods led general singing for various group meetings and presided as toastmaster for the formal banquet of our section. It goes without saying, that both serious speakers, stunts and jokes were ably introduced. Nor was that all; in his usual forceful way he presented the invitation for the National Conference to meet in California in 1934.

We kept our own identity as a group, meeting informally from time to time at breakfast or dinner, or sitting together in general meetings. On Wednesday evening, we gave a dinner for our President at Hotel Statler, and on Thursday we joined with the Northwest, Southern, and Southwestern Sections for our formal banquet at Hotel Winton. Each section furnished a "stunt", and I rather think you would all have enjoyed joining with us in

Music Supervisors Journal

singing Grace Gantt's "Come to California," which seemed to make a good bit of fun for the crowd.

After the banquet Thursday evening, the California Western group held its formal business meeting. It has been decided to hold our own 1933 meeting in Oakland, with Glenn Woods as director of the combined high school chorus, and Herman Trutner as director of the orchestra. With those important matters settled, it is not too soon to begin to emphasize the importance of that meeting. You may not attend National Meetings in the East or Middle West, but all Arizona, Nevada, the Philippines, the Hawaiian Islands and California can make Oakland if they begin planning now.

By the way, did you all know that California with its more than 335 members has the fourth highest state membership in the Conference? That sounds rather fine until you begin to consider that there are more than thirteen hundred music teachers and supervisors in California. Where are the other thousand who are not affiliated with our organization? If every member will find two or three, show them the JOURNAL, and explain to them the value of our coöperative effort for better school music, that Oakland meeting will be the best yet. No one can afford to miss it.

MARY E. IRELAND,
Second Vice-President.

Music as a Career. This is the title of the opening chapter in a booklet devoted to music in the "Guidance for Careers" series issued by the U. S. Department of the Interior, Office of Education, Washington, D. C. This series, according to a short foreword, is "on college counseling and advising for the professions; what the occupations are; what preliminary education is required; where professional training is offered; length of training; student budgets; and selected references. The series is designed for use of high school and college students, orientation classes, guidance committees, counselors, teachers and parents."

The Music booklet is by Walter J. Greenleaf, and among the headings under which his material is organized we note: Opportunities, Limitations, The Schools, Curricula, Degrees and Degree Requirements, Expenses, Tuition fees and other information regarding schools of music in four-year colleges and universities, and also in independent conservatories of music, are given in table form. The booklet may be secured for five cents from Superintendent of Documents, Washington, D. C.

The Second Annual Festival of American Music was presented by the Eastman School of Music, May 3-6. The festival calendar was as follows: May 3—The Eastman School Symphony Orchestra and Chorus, Dr. Howard Hanson, Samuel Belov, Herman H. Genhart, conductors. May 4—The Eastman School Little Symphony, Karl Van Hoesen, conductor; The Hochstein String Quartet. May 5—The Rochester Philharmonic Orchestra, Dr. Howard Hanson, conductor. May 6—"The Happy Hypocrite" (ballet with orchestra), and "Skyscrapers" (ballet with orchestra), orchestra of players from Rochester Philharmonic Orchestra and corps of dancers from the classes of Thelma Biracree, Howard Hanson, conductor; Thelma Biracree, director of ballets. The music festival committee was composed of: Howard Hanson, Arthur M. See, Arthur H. Larson.

May, Nineteen Thirty-two



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Page 44

Eastern Conference

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The President Salutes

OUR Supervisors Conference remains the best antidote for the jazz-generated discouragement of these hectic days. That thought is uppermost in my mind as I go over the glorious days at Cleveland.

I wonder if we shall ever again have spread out before us such rich fare—whether we love best the big ensembles or the a cappella choir and the small instrumental groups? What other booklet ever brought between two covers the authoritative discussions and heavenly demonstrations that Russell Morgan and his committee brought together this year!

As I check up with the young people from Albany who were in the Chorus and Orchestra, it is very apparent that they got something quite apart from the music. They learned, as we have learned before them, that you cannot tell by looking at the map from what part of the country the next thrilling performance will come. One boy showed me the autograph of a girl from Alaska who was a member of the Orchestra, and she was thoughtful enough to add her phone number!

These rambling thoughts should include a note about the banquet. The committee had mentioned 300 as a maximum to be expected at the banquet, but, secretly, were very pessimistic about coming anywhere near it. Exactly 289 sat down, 50 more than had been arranged for. Your president will be eternally grateful to Peter Dykema for pulling us out of the depression at the beginning of the meal when many were standing, and we hope that those who did not buy their tickets early shared our fears as to the happiness of the late-comers.

It is likely that we make progress by grabbing hold of some department of the work which appears to have been neglected and swinging on that pendulum until some other part of our job seems by comparison to have been neglected. I am prompted to make this observation by the following series of facts.

The first National High School Orchestra, at Detroit in 1926, profoundly stirred the Conference and centered

much attention on instrumental music—despite the fact that at this Conference Griffith Jones heralded the advent of the a cappella choir development with his Glenville High School choral group.

Then, when the 1928 National High School Orchestra made such a tremendous impression on all of us, there was a rumble of growls from those who were afraid that the instrumental development was crowding the choral work. At the same meeting, the Flint A Cappella Choir made us all sit up and take notice, as did Noble Cain's choir of 400 in their green robes.

Two years later, Dr. Dann's 1930 chorus climaxed a week in which not only the Flint choir, but Mrs. Pitts' choir from Omaha contributed marvelous performances.

At the close of the Cleveland meetings last week, a wise teacher from the South raised the question as to whether we were overdoing the a cappella idea. So far as the East is concerned, the answer must be a decided "No", but it is interesting to remind ourselves again with what seven league boots our school and college music is striding ahead.

Our hats are still off to Russell Morgan!

RALPH G. WINSLOW, *President,*
Eastern Conference.

P.S. Happy thought! Next year for the second consecutive Conference we shall have as our host the National President! Walter will be watching for you at Providence with many fine things to show us. Begin planning now!—W.

Silver Anniversary Notes

THE great Conference is over. What we have looked forward to for so long is now a matter of history and of memory. Here are a few events of the week, crowded with interesting experiences and lifted above the level of the everyday, by much beautiful music.

First, our enthusiastic congratulations to Walter Butterfield, newly elected President of the National Conference. The Eastern is glad and proud that one of its members has been honored, and the National is to be congratulated upon having such a

Music Supervisors Journal

splendid executive at the helm for the next two years. The Eastern is glad, too, to be represented on the National Board of Directors by Miss Elizabeth V. Beach, the very capable hostess at the Syracuse meeting in 1931.

After much deliberation, the Executive Board decided upon Providence, R. I., as the place of meeting for the Eastern Conference in March, 1933. It has been several years since the Conference met in New England.

There will be much to see and hear in Providence that will be interesting and helpful, and one of the main attractions will be having the National Conference President as host.

It was like a big family reunion, members of the Eastern Conference living in Hotel Cleveland, meeting informally at breakfast or luncheon to renew old friendships, and singing together in the hotel lobby at the end of the day under well-loved song leaders.

The Play Night in the huge arena was a gay and festive affair, with all sorts of toy whistles and rattles for noise, and the most fantastic paper caps to remove any semblance of dignity. After the dinner, among other clever and surprising stunts, a melodrama in four scenes was presented after two short rehearsals, but the feat was actually accomplished.

One significant event, especially for those of us from the East, was the report of the Committee on Music as prepared for and accepted by the Secondary Board. The report outlines courses leading to examinations for admission to college, and offers suggestions for such examinations. It also suggests other courses leading to college entrance credits, and will be submitted to the larger eastern colleges in the fall, and may bring about the inclusion of music in the list of college entrance subjects.

The Eastern Conference banquet was a gala event. The large attendance and spirit of friendliness and jollity; many colored balloons being tossed about in the air; the constant flow of wit and banter from the head table, all contributed to the success of the occasion. The newly elected National Conference President led the singing; the Treasurer announced a larger membership total than ever before at a National meeting; there were speeches, music, and a most interesting presentation of Eastern Music Camp movies, showing all the celebrities and activities at camp last summer.

Exhibit Hall in the Public Auditorium, offered an ideal place for the Silver Anniversary display of exhibits,

May, Nineteen Thirty-two

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and on every hand were heard praises of the displays.

Of the many programs of exquisite music, both vocal and instrumental, heard at the Conference, those that touched the heart of everyone most deeply were presented by the National High School Chorus and Orchestra. The concentrated attention, the poise, the technical skill, and above all, the earnest spirit shown by these young men and women, and the results in beauty of tone and interpretation, will never be forgotten by those who heard them.

ELISABETH GLEASON, *Secretary.*

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 308—Hymn to the Sun. Rimsky-Korsakoff—10
 309—Deep River (Negro Spiritual). Unknown—10
 310—Mister Monkey Howdy Do! (Humorous Union Choral). O'Hare—12
 311—Hop, You Grasshopper, Hop! O'Hare—12
- ### THREE-PART CHORALS (S. A. B.)
- 540—A Life on the Ocean Wave. Hummel—10
 550—When the Band Strikes Up (A La Francaise-A Frangese March). Costa—12
 551—The Swallow (La Golondrina). Serradell—10
 552—Bedouin Love Song. Pinski—10
 553—My Evening Star (Cielito Lindo). Santos—10
 554—My Treasure (Tesoro Mio). Secuci—12
 555—The Hunt. Elder-Emerly—12
 556—Night Song. Elder-Emerly—12
 557—Hark O'er the Sand (Procession of the Sardar) Caucasian Sketches. Ippolitow-Iwanow—10
 558—O Blow, Ye Horns (March from Aida). Verdi—10
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 561—A Song of Finland (Valse Triste). Sibellus—10
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 563—Little Star (Estrellita). Ponce—10
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 921—Serenade to Vida. Guitelman-Emerly—12
 922—My Treasure (Tesoro Mio). Secuci—12
 923—O Blow, Ye Horns (March from Aida). Verdi—10
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GAYLORD R. HUMBERGER, Board of Education, Springfield, Ohio, *2nd Vice-President and Editor*

WHAT a wonderful program we had at Cleveland and what delightful cooperation was extended everywhere! The fact that the National Conference was in the North Central territory places additional responsibility upon us in building a strong program for our Grand Rapids meeting. Our hosts are anxious and willing to give every assistance that is needed.

At the breakfast meeting of the Executive Committee, many valuable suggestions were given, and others were received during the week. Among them was the suggestion that we open the Conference on Saturday morning, April 22nd, so that we might have the benefit of Saturday and Sunday not counted against the school days we are absent from home.

Another suggestion was to have some of the civic orchestras in the nearby territory appear, either separately or in combination, as showing the type of organization to which our high school graduates might look forward.

Still another suggestion was that we organize a caravan to go up to the National Orchestra and Band Camp at Interlochen, Michigan, and spend a few hours in seeing the site and its physical equipment.

It was suggested also that we have our section meetings based on the size of schools rather than upon subjects taught, so that problems common to rural and village schools, high schools of 300 to 600 enrollment, and larger high schools, could each have their special problems discussed. A request was made for a discussion of the ethics of supervision. Also, that we make a study of the junior high school with emphasis upon the adolescent voice, particularly pertaining to boys' voices.

Some thought it might be a good idea for the chairmen of the section meetings to give a short five-minute summary following the general session. It was strongly stressed that an attempt should be made to keep the program from becoming so packed with good things that little oppor-

tunity is given for visiting the exhibits, which are such a very valuable part of the Conference.

The president would appreciate receiving other suggestions—with no promise that all of them can be followed! What is your opinion of our having a North Central Orchestra and Chorus?

Members are asked to cooperate with their respective state chairmen, each of whom will be asked to send me notice of some of the outstanding work in his state which the Conference ought to hear. Some of the states have never been represented by their local organizations on our program, but no doubt, have superior groups.

I keep harking back in my thoughts to the galaxy of wonderful things at the Cleveland meeting—and such hosts! In thinking of our new President, Mr. Butterfield, I feel confident that all the members of the North Central Conference have already pledged, in their hearts and minds, complete cooperation with him in his plans for 1934.

WILLIAM W. NORTON, *President.*

North Central Notes

EYES and ears are now turned toward the 1933 meeting of the North Central Conference. The good old-time support of the North Central was abundantly in evidence at the Silver Jubilee meeting in Cleveland. It was a marvelous meeting. So here's to you, Russell, for the interesting and illuminating program which you set up!

It is not my purpose here to bore anyone with a lengthy resumé of what transpired within the various meetings, etc., of the North Central section. However, my contacts with various committees and people who are thinking and planning for the 1933 meeting to be held in Grand Rapids, lead me to believe that a rare and unusual treat is in store for us.

Probably the high light of the North Central was the banquet held in the Ballroom of the Statler Hotel.

We who attended the formal banquet of the National Conference when we

Music Supervisors Journal

met in Cleveland in 1923 will remember that this same spacious Ballroom was adequate. Well, this year, with only the North Central group, there just wasn't any space left after the banqueters had been seated.

Mr. Max Krone of Cleveland acted as toastmaster in a very efficient manner, opening the program with a few timely and witty remarks. Everyone seemed to be happy, and the call for the Rooster song was quite in evidence and was responded to very graciously. Group singing was led by Gaylord R. Humberger of Springfield, Ohio. Reports by state representatives followed, which were both entertaining and gratifying. Mr. Russell V. Morgan, one of our own, spoke very briefly, reminding us of the tremendous growth of the Conference.

We were then entertained by a string quartet from the Glenville High School. Their work was excellent and was very greatly appreciated. A short business session was injected into the evening, and was carried through with much expediency. The toastmaster then introduced the speaker of the evening, Dr. Ernest Fowles of London, England, who spoke critically on musical standards. Mr. Fowles' masterly handling of the subject brought much favorable comment from the assembly. We were then entertained with a group of songs by Cameron McLean of Detroit, Michigan, who was very enthusiastically received. After a few remarks by our President, Will Norton, the curtain was closed on one of the most beautiful banquets the North Central has ever had.

Grand Rapids was well represented by our host-to-be, Haydn Morgan, Director of Music, and a large delegation, including Mr. Dahl, manager of the Convention Bureau, and a male quartet from the Convention City, who sang *Michigan*, a song written by a coal dealer in the same city. If this is a display of their interest in music, we are for Grand Rapids, in 1933!

G. R. HUMBERGER, *Second Vice-Pres.*

A Century of Progress Exposition—Chicago's 1933 World's Fair—has invited John Alden Carpenter, American composer, and Howard Hanson, Director of the Eastman School of Music, to prepare special works for presentation in the Fair's music program. Mr. Carpenter has been commissioned to write an ode for soloists, chorus and grand orchestra to celebrate the opening of the Exposition, June 1, 1933. Mr. Hanson's work will be performed later in the summer.

At the World's Columbian Exposition in 1893, it is interesting to recall, Theodore Thomas commissioned John K. Paine and George W. Chadwick to compose works for that exposition.

The Mikado was presented by Joliet Township High School Music Department, April 22, with marionettes created by the music, art, sewing, electric and woodworking departments of the high school. A chorus and orchestra of 50 students assisted in the performance. Supervisors interested in this unique correlating activity should get in touch with E. B. Brockett, head of the music department at the Joliet High School.

May, Nineteen Thirty-two

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ON the Northwest page of the last JOURNAL you found our entire space devoted to information about special railroad rates, schedules, meeting places, special cars, and the like, given us by our transportation chairman, Helen Coy Boucher of Seattle. If you read it you saw *On to Cleveland* between the lines as well as on the lines. Many of us could not resist the call even at this great distance.

You will be glad to know that we had a nice representation from the Northwest. Our special car picked up members at convenient points in our four states, and the Conference began for us the minute we were aboard.

And that Cleveland Conference! We wish you all could have been present. The week was just packed with opportunities to hear the choicest of musical expressions and demonstrations, as well as to hear speakers of renown. Then, too, there was the pleasure of meeting old friends and of making new ones; of examining publications, materials and equipment first hand—things which just fit our needs, found there in abundance. (By the way, these Exhibitors are likewise grand people to know!) So, just as enthusiastically as we said *On to Cleveland!* we are now saying *Back From Cleveland!*—bringing home loads of enthusiasm and inspiration for our work, and three cheers for the Conference!

Thursday night of Conference week was devoted to Sectional banquets. Northwest, California Western, Southern and Southwestern groups joined in one rollicking evening of banquet, (the courses interspersed with stunts) followed by individual Section business meetings.

As to our business meeting: First you will want to know where our Northwest Conference is to be held in April, 1933. For the past two Conferences we have enjoyed the hospitality of Spokane, and we remember our hosts with much pleasure. Our next Conference, 1933, will be held in Seattle. And from this minute, let us all begin planning to attend. You can't afford to miss it.

Our Northwest group in Cleveland swelled with pride to know, that even

at this great distance, with the financial sacrifice great to every one of us, we were there in greater numbers than ever before—and this to us was the promise of our future success as a National Conference, as a Northwest Conference, and therefore as individual music teachers.

THE YEARBOOK will soon be ready. Have you sent in your order? This YEARBOOK (formerly called the *Book of Proceedings*) is just a gold mine for us music teachers. Not only is it of immediate interest to us, but as a reference book in our libraries it is invaluable. This issue is particularly interesting, containing a resumé of the Cleveland Conference, and all the principal speeches. It is the next best thing to having been there. If you want this YEARBOOK (and I know you do) please order now so that your "name will be in the pot"—extras are not printed.

AND now about Conference dues. Several have forgotten or delayed. Will you please think about it now? Let me tell you a secret: If every member remits for 1932 renewal, our total for the Northwest Conference will be even larger than it was last year! But if the renewals are not sent in, and many are dropped for non-payment of dues, we shall go backward. Send your dues to your state chairman, to the Northwest treasurer, to the headquarters at Chicago, or to me—just so we have them right away and redeem ourselves.

ONE thing which the Cleveland Conference brought home to me again, and more forcefully than ever, is the fact that music—the music that we bring to our children—must enrich their lives and continue to be a part of their experience *after* they leave school: In the home; in the community. *This is our job!*

I hope that every school music teacher and all private music teachers will do a great deal of thinking about this. The individual is, in the final analysis, dependent upon the Conference for the perpetuation of his job. In these trying times, more than ever before, a membership in the Confer-

ence is an investment we cannot afford to overlook or delay. I know that we in the Northwest have just as keen a sense of loyalty and have just as much professional spirit as anyone in the world.

Then in 1933 we must have your fine loyalty and your splendid help in making our Northwest Conference the biggest and best one we have ever held. If you had all been in Cleveland with us I would not need to say a word except: "Were you there?" I have come home bubbling with the desire to let the Conference serve us as I know it can, and to have our Northwest one of its strongest means for keeping music in the schools and thereby serving its great purpose to our children and to our communities.

Yours in the spirit of our NORTHWEST,
ANNE LANDSBURY BECK

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The fifth international contest for a Christmas pastorate to be transmitted by radio to the entire world, together with the traditional ceremony of ringing the Fallen Heroes' Bell at Rovereto, Italy, on Christmas Eve, sponsored by the Rovereto Fallen Heroes' Bell Organization, is announced by the U. S. Department of the Interior, Office of Education, Washington, D. C. In addition to the playing of the winning composition (which will be repeated every year), two other worthy pastorales will be transmitted by radio at this year's service, and their authors announced. Full information can be secured from the Office of Education, as above.

Phi Mu Alpha Sinfonia announces a musical composition contest, open to members of the fraternity, manuscripts for which must be mailed to Dean James T. Quarles, University of Missouri, Columbia, by November 15, 1932. Awards for the winning composition: \$100 to the composer, the Iota Trophy for the next biennium to the winner's chapter, and a performance of the composition at the Supreme Council meeting in December, 1932, at Washington, D. C. Complete rules may be obtained from Dean Quarles.

The Moose Music Festival and Exposition in connection with the 44th Annual International Convention, Supreme Lodge of the World, Loyal Order of Moose, and commemoration of the Bicentennial of the Birth of George Washington, will be held in Cleveland, Ohio, August 21 to 27. Very substantial cash prizes are being offered for the winners from the following clas-

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Further information and application blanks may be obtained from Joseph A. Jenkins, Hollenden Hotel, Cleveland, Ohio. All entries must be in by June 15, 1932.

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Southwestern Conference

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JESSIE MAX AGNEW, 36 Polerig Apartments, Casper, Wyoming, *2nd Vice-President and Editor*

ALTHOUGH we anticipated a wonderful program for the Music Supervisors National Conference Silver Anniversary, the realization far exceeded our anticipation, and we know Mr. Morgan's administration, climaxed by such a program, will remain in the memory of all attending.

The only criticism that I can see was the physical impossibility to attend the many interesting Sectional Meetings, which were held simultaneously.

The California Western, Northwest, Southern and Southwestern Conferences were most hospitably taken care of at the Winton Hotel. Our formal banquet grew to nearly double the number of reservations when we were ready to be seated. The sudden interest almost caused heart failure of the chairman for fear the unexpected—but nevertheless welcome—additions to our number could not be taken care of on such short notice, but the hotel management met the emergency splendidly.

Dr. A. Caswell Ellis of Western Reserve University, as guest speaker gave a most interesting and illuminating address on "Fine Arts in Adult Education". The clever contributions of our toastmaster, Mr. Glenn Woods, the program and the Sectional Conference "stunts" were greatly enjoyed. At a late hour the representatives of the four Sections adjourned to smaller rooms for their several business meetings. The Southwestern Section had a large and enthusiastic attendance.



Looking Ahead

Springfield, Missouri, the place chosen for our Sectional Conference, March 29, 30 and 31, 1933, had eleven representatives. The spirit of Springfield was typified in the welcome given by Dr. R. Ritchie Robertson.

All members present were most enthusiastic over the meeting and the executive board encouraged the president to build the finest program possible to be presented within three days.

We regret that the few days intervening between the National Conference and the time for this letter to

reach the Executive Office, prevent any definite program arrangements to be announced at this time. However, it was decided to include in the schedule of events the following:

The All-Southwestern Orchestra.

The All-Southwestern Chorus.

A Band Demonstration.

A Rural School Music Demonstration.

Music Appreciation and Radio Programs.

Voice and Piano Section Programs.

The outline of the program will be published in the First Fall Issue of the JOURNAL, and in the meantime your president will welcome any suggestions for the good of the Southwestern Conference.

FRANCES SMITH CATRON, *President.*



Southwestern Notes

WHAT has the Silver Anniversary Meeting done for us and how shall we apply the benefits to our individual needs? Perhaps one of the outstanding helps of such a meeting, aside from the inspirational talks, is the standard of measurement it brings to each of us. By this standard we can measure our own results. In so many demonstrations, from various parts of the country and by so many educators, we may have the reaction "my students do just as good work as that being demonstrated," or "my students do even better than those participating". Another measurement might be in the method of procedure used in getting results. One may find that he or she is using the same method or one very similar to that which has developed the best of the work on the program. What a satisfaction to know that one is proceeding in the right paths by which the best results are obtained.

Then again, one may find that his or her work is not as good as that being demonstrated. In this case, one has the chance to see "why" and "in what way," and after such diagnostic procedure, to find the way to revise and correct, keeping in mind the goal which one wishes to gain.

Music Supervisors Journal

Yes, another milestone in our history has been passed. This meeting is marked as one of the best meetings, if not the best, we have ever had. What next? It is for us to look to our own needs, and apply all the assistance and enthusiasm gained in this contact with the work of those who are doing things.

We, as the Southwestern section, look forward to our 1933 Sectional Conference meeting for the next great source of inspiration and help. Our president, Mrs. Catron, is already mapping out the program, endeavoring to have the very best. Let each one be ready to serve in any capacity to help make the meeting one that will be a powerful force in the development of music education, in order that it may function to the highest degree in our Southwestern states.

JESSIE MAE AGNEW,
Second Vice President

The Seventh Annual South Texas Music Contest for High Schools was held at Kingsville, April 8 and 9, under the direction of the Texas College of Arts and Industries' music department. McAllen High School was awarded the championship cup. Approximately 650 contestants, representing 18 towns, were entered as compared with the 87 entrants at the first contest. The committee in charge: Corinne Hamill, chairman; Doshia Dowdy, Ann Kirven, Mrs. J. V. Chandler and John F. Sinclair. Adjudicators: Wallace R. Clark, head of music department, West Texas State Teachers College, Canyon; Pauline Brigham, head of piano department, W.T.S.; T.C.; Victor Alessandro, director of instrumental music, Houston Public Schools.

The NBC Music Appreciation Hour and NBC Radio Guild list of program material for the 1932-33 season is now available, and the Instructor's Manual and Student Notebooks will be ready for distribution on September 1. The first concert will be at 11:00 A. M., EST, October 14 and the final concert April 28, 1933. Full information can be obtained from NBC Music Appreciation Hour, National Broadcasting Company, 711 Fifth Avenue, New York City.

The American Society of the Ancient Instruments, Philadelphia, Pa., of which Ben Stad is the founder, was selected to offer the musical program at the dedication exercises of the Folger Shakespeare Library in Washington, D. C., April 23. The instruments used (dating from Shakespeare's time) belonging to the valuable Stad collection were: treble viol, viole de gamba, basse de viole, harpsichord and virginal, and clavichord.

Leonard Bliss Job, formerly professor of education at Ohio University, has been appointed president of Ithaca College. Announcement is also made by the Board of Regents of the University of the State of New York of the recently elected Board of Trustees as follows: Louis P. Smith, Chairman; Judge Charles H. Blood, Joseph F. Hickey, Claude L. Kulp, Paul L. Livermore, John Reamer, James R. Robinson, Fred A. Rogalsky, Harry G. Stutz, Katherine H. Talbott, Arthur B. Treman.

Richard Arthur Moss, director of music in the schools of Glens Falls, N. Y., passed away March 1. Mr. Moss was also organist and choirmaster in the Church of the Messiah at Glens Falls, and exercised a marked influence upon the musical life and standards of the community and of the surrounding territory. He was born in England and had wide musical experience as a teacher and performer there, before coming to the United States nine years ago.

May, Nineteen Thirty-two



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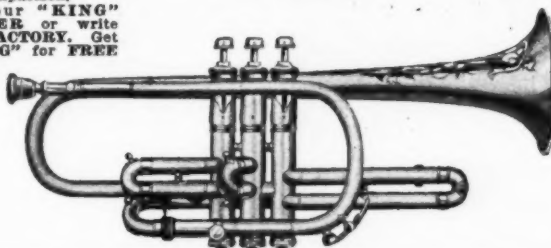
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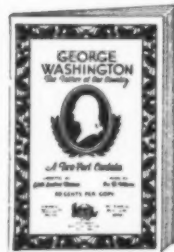
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MARGARET L. LEIST, Lakeland, Kentucky, *2nd Vice-President and Editor*

Dear Friends and Co-workers:

IF you were fortunate enough to be with us in Cleveland, April 3-8, you are already guessing what I am going to say. And maybe I shall, but don't take me too much for granted for I am more than liable to do just the opposite, particularly if I get the notion that I can bother anyone.

Looking at the program after returning home, it is difficult to realize that one could take in even a small portion of each day's offering and not feel surfeited. There were many of us that took in more than a "small portion" and still had the wholesome feeling of looking forward to the next event. In fact, the days were all too short and those of us who spent a goodly portion of the night as an extension to the daily session, had nothing but the feeling of being amply repaid.

The Southern Conference was fairly well represented, and its members did their part towards making the Silver Anniversary a success. We must remember that after all if it is the people who make a city, state, or nation, it is the members in attendance who "make" a success of a meeting.

Locating our headquarters at the Hotel Winton, we felt from the start thoroughly at home and if there was anything further needed to help the social atmosphere, it was the wonderful hospitality of the genial manager, Folsom B. Taylor.

The Southern Conference joined with the three other Conferences, the Southwestern, the Northwest, and the California Western, for their banquet at the Winton Hotel, Thursday evening, April 7. At the close of the banquet, we adjourned to the Green Room where a short business meeting was held. In the absence of the secretary, Harold S. Dyer, of Chapel Hill, North Carolina, was appointed secretary pro tem.

The main business of the meeting (after felicitations and reports of state chairmen, etc.) was the matter of locating the 1933 meeting. The invitation from Huntington, West Virginia, was reported. Then, Lawrence G. Nilson, of Atlanta, Georgia, extended a most cordial invitation from the State Department and the Chamber of Commerce,

etc. and etc., of Atlanta, Georgia. Mr. Nilson said that the choral work there was particularly strong, and invited us to inspect and enjoy it. He also thought that the Conference could do a great deal of genuine good by going to his state. The formal papers of invitation were received and filed.

L. R. Sides, of Charlotte, North Carolina, then spoke at some length, reiterating and strongly endorsing the invitation given in Memphis last spring for the Conference to visit Charlotte in 1933. The work in both instrumental and choral lines there was particularly inviting and he hoped we would see our way to holding the Conference there.

Several letters, telegrams, etc., from Jacksonville, Florida, were then introduced, bearing a cordial invitation to hold our next meeting there, and some discussion was held on each one of the possibilities. Miss Boswell, of Louisville, Kentucky, also extended an invitation for that city.

After which Carl D. Kutschinski, of Winston-Salem, North Carolina, gave a short talk on the newly organized Southern High School Orchestra Camp, stating that this was not at all in opposition to a music camp now established but rather as a "feeder," his idea being that any boy or girl who at this time is unable to afford attending a camp elsewhere, might acquire a stimulus that would lead him to strive to attend the larger and longer established institution.

After a few brief remarks of congratulations and good wishes by the president, the meeting adjourned in time to give opportunity for a general social chat, and still leave one minute in which to really say "Good-night".

The Silver Anniversary in the past, we are looking forward to our own meeting next spring. "Way ahead," you say. Yes, but not too far to be looking and planning for. I have a vivid recollection of a most wonderful meeting in Memphis last spring, and with the memory of this big affair in Cleveland fresh in mind, I feel we shall have to do some careful planning in order not to appear as though we were taking a backward step.

The membership, I think, came out wonderfully well, due to the earnest efforts of our state chairmen, First Vice-President, and the members generally. We do not yet, however, have every worker in music education "lined up" with us, and I want to strongly urge you to enlist the coöperation of everyone engaged in the work. The program at Cleveland showing the progress and the attainments of our profession proclaims better than we can say what this movement has done for us. It behooves each of us to get behind the movement and help "carry on". Now is the time, ours is the job; let's do it.

J. HENRY FRANCIS, *President*

NEWS NOTES

The All-New England Festival High School Orchestra and Chorus concerts were held April 24 and May 1 respectively, at Providence, Rhode Island. Walter H. Butterfield, the newly elected President of the Music Supervisors National Conference, was the Festival host and Chorus conductor. G. Richard Carpenter of Providence was the Chorus manager. Francis Findlay, Boston, conducted the All-New England Festival Orchestra, and Harry E. Whittemore, Somerville, Mass., was the Orchestra manager.

No final contests for the New England School Bands and Orchestras will be held in 1932; however, arrangements are being made whereby winners of 1932 state contests may become eligible for the New England finals of 1933. The state activities for 1932 are in charge of the following: Maine—Alton L. Robinson, Symphony House, Bangor. New Hampshire—Mrs. Esther B. Coombs, Mill Road, Hampton. Vermont—Adrian E. Holmes, 87 Willard St., Burlington. Massachusetts—Katherine Baxter, 184 Foster St., Brighton. Rhode Island—Harold A. Wiggins, Senior High School, East Providence. Connecticut—Howard T. Pierce, Bulkeley School, New London.

New England Festival Association officers for 1932 are: Honorary Presidents—Mrs. William Arms Fisher, Boston, and William C. Crawford, Boston; President—John B. Marshall, Boston; Treasurer—Adrian E. Holmes, Burlington, Vt.; Executive Secretary—W. Deane Preston, Jr., Boston. Committee on Contest Rules—Walter H. Butterfield, chairman; Esther B. Coombs; Jean V. Dethier, Boston; George S. Dunham, Brockton, Mass.; Mrs. Walter H. Butterfield and Blanch Liddle had charge of registration in Providence, and Roger W. P. Greene, Providence, was in charge of publicity.

The In and About Cincinnati Music Supervisors Club will hold its last meeting of this school year at Oxford, Ohio, May 21. Professor A. W. Martin of Miami University will be host to the club. A. H. Upham, President of Miami University, will give the address of welcome, and Aubrey W. Martin, Director of the Department of Music Education, Miami University, will also address the group. A musical program will be provided by Edward G. Mead, organist, and the Miami University Symphony Orchestra, Theodore Kratt, conductor.

The Eastern Ohio Music Supervisors Club was organized in Cambridge, March 12, under the direction of Edith M. Keller, state superintendent of music. Alice Lloyd, Cambridge, presided at the noon luncheon, and Joseph A. Luder, director of public school music, Ohio State University, accompanied by Ruth Decker of Byesville, led the group in singing. Following the luncheon a brass quartet from Oberlin College, conducted by Arthur L. Williams, played. A round table and business meeting was held and the following officers elected: G. F. Siegler, Mari-

May, Nineteen Thirty-two

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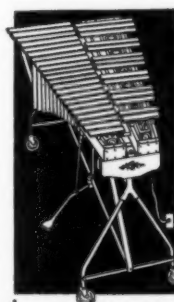
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etta, president; Howard Thompson, Stockport, vice-president; Margaret Herlan, Scio, secretary; L. H. Alexander, Dover, treasurer. These officers met at a later date to complete the organization. This is the fifth organization of music supervisors in Ohio.

Springfield, Vermont, was host to a school music festival, April 15, in which schools from the southern section of Vermont participated. Mrs. Jesse L. Brownell, Springfield, was chairman of arrangements; Adrian Holmes, Burlington, directed the orchestra; Fred C. Leitsinger, Brattleboro, directed the band ensemble; the various chorus groups were directed by the supervisors in charge of each group. . . . Mrs. Hannah Gove Jenkins was the official representative of the Vermont State Music Association at the Silver Anniversary Meeting in Cleveland. The keen interest in school music in Vermont is evidenced by the fact that the Association paid the expenses of their representative.

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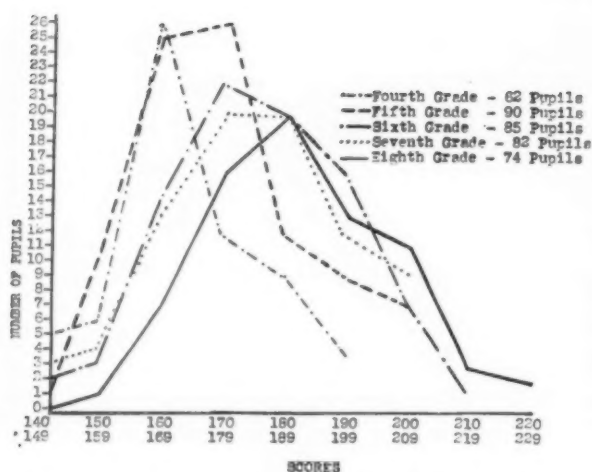
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GRAPH I Spread of Scores of Different School Grades for 393 Pupils on K-D Music Capacity Tests.

THE Kwalwasser-Dykema Music Tests¹ were given to 393 grade school children ranging from 4B to 8A (inclusive) in the public schools at Moscow, Idaho.

The purpose in administering these capacity tests was to discover, if possible, superior talent that had not been given an opportunity for special cultivation. Oftentimes the most experienced teacher fails to recognize the presence of outstanding ability in some shy or stubborn child. The results and findings of these tests are considered significant. Eighty-seven children who had had no training were found to score above the median of the entire group, thirty-one of these scoring above the eightieth percentile.

Explanation of Test

The manual accompanying the tests states: "The K-D. Music Tests consist of five double-faced ten-inch records which measure the following abilities and capacities: (1) Tonal Memory (2) Quality Discrimination (3) Intensity Discrimination (4) Feeling for Tonal Movement (5) Time Discrimination (6) Rhythm Discrimination (7) Pitch Discrimination (8) Melodic Taste (9) Pitch Imagery and (10) Rhythm Imagery. Experimental investigations in the field of psychology of music have established the importance of these traits as indicative of music talent and achievement." They represent significant attributes of musicianship and lend themselves readily to objective measurement. These tests reveal, therefore, reliable information for the guidance of student, teacher, and parent.

According to the authors of the tests; "The norms for these tests are based upon scores earned by two thousand grade and high school pupils. The following cities are represented: Syracuse (New York); Newark (New Jersey); New Milford (Pennsylvania); etc. Percental ranks have been established. All pupils are classified as to merit on the common denominator of 100. It assumes there are 100 levels of capacity or talent; zero indicating the lowest and 100 the highest."

The scores made by the entire group are shown in Table I, together with frequency and percentile ranks.

The median for the group was found to be 177 which corresponds very closely to K-D standard median of 176.5.

¹Manual of Directions K-D Music Tests, New York, Carl Fischer Inc.

Age Differences

Do older students score higher in the tests? The results of these tests were examined for evidences of differences due to the school grade attained. Differences were found which appear to be significant. The advanced grade groups show a gradual increase in mean scores, with one exception. There was practically no change between sixth and seventh grades. The results are shown in Table II for each grade, including number of students, highest and lowest scores, mean, and standard deviation.

While evidence seems to show an increasingly higher score for older children it is possible this is due to the opportunity for more training. The conclusion then is that either age or training has made the difference (no attempt to determine comparative intelligence scores was made in this investigation).

The spread in scores by grades is shown in Graph I. This graph shows both the number of pupils and scores made. The

CONTINUED ON PAGE FIFTY-SIX

TABLE I.
TABULATION OF SCORES OF 393 GRADE SCHOOL PUPILS
ON K-D MUSIC TEST

Score	Frequency	Percentile Rank	Score	Frequency	Percentile Rank
220	3	100	182	8	64
219		100	181	8	62
218		100	180	11	59
217		99	179	4	57
216		99	178	15	54
215		99	177	7	51
214		99	176	15	49
213	3	98	175	10	46
212		98	174	9	43
211		98	173	15	41
210	1	98	172	7	38
209	1	98	171	8	35
208		97	170	6	32
207	3	96	169	7	30
206	2	95	168	6	27
205	3	94	167	8	25
204	8	94	166	11	23
203	4	94	165	7	21
202	3	93	164	8	19
201	3	92	163	6	18
200	7	91	162	12	16
199	3	90	161	11	15
198	4	89	160	8	13
197	4	88	159	4	11
196	6	87	158	1	10
195	6	86	157	7	9
194	1	85	156	2	8
193	5	83	155	7	7
192	9	82	154	0	7
191	10	81	153	2	6
190	7	80	152	0	5
189	10	78	151	2	4
188	6	76	150	0	3
187	11	75	149	0	3
186	7	72	148	3	2
185	8	70	147	0	1
184	4	68	146	2	1
183	8	66	145	1	1
			144	5	0

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| 5362 | The Fox..... | Virginia..... | .15 |
| 5363 | The Jolly Hunter..... | French-Canadian..... | .15 |

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|------|------------------------|---------------|-----|
| 5364 | The Little Family..... | Kentucky..... | .20 |
|------|------------------------|---------------|-----|

THREE-PART (S. S. A.)

- | | | | |
|------|-----------------------------------|---------------|-----|
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| | Ladies..... | Virginia..... | .15 |
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SIX-PART (S. S. A. T. B. B.)

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|------|--|---------------|-----|

EIGHT-PART (S. S. A. A. T. T. B. B.)

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|------|----------------------------------|--------------------------|-----|
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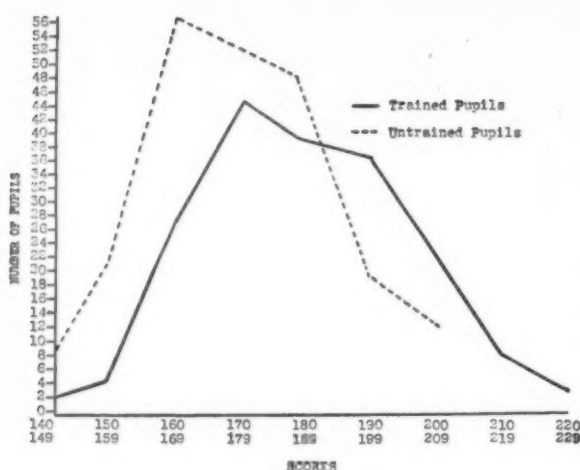
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GRAPH II Spread of Scores on K-D Music Capacity Tests of 181 Trained and 212 Untrained Pupils.

scores are arranged in intervals of ten from 140 to 220. The graph for each grade shows the spread in scores.

Trained vs. Untrained

Does the amount of musical training affect the scores of K-D tests? Evidence obtained in this investigation shows that it does. When the cases are grouped under the two classifications *Trained and Untrained*¹ there seem to be significant differences.

For the group that had had training the number of lessons was not obtained. However, all of these had had a certain

¹"Untrained"—only those who have had no lessons, either class or individual.

TABLE II.
SUMMARY OF RESULTS TABULATED BY GRADES

Grade	No. of Students	Highest Score	Perc'tile Rank	Lowest Score	Perc'tile Rank	Mean	S.D.
IV	62	195	86	144	0	169.19	12.60
V	90	207	96	144	0	175.33	14.30
VI	85	210	98	144	0	181.00	14.20
VII	82	213	98	144	0	180.48	15.40
VIII	74	219	100	155	7	187.00	17.00

amount of specialized work on some musical instrument, either class or privately.

Graph No. II. represents the spread in scores obtained by the TRAINED group to be from 140 to 220 (inclusive), while that of the UNTRAINED group is from 140 to 200.

TABLE III.
COMPARATIVE SCORES MADE BY
TRAINED AND UNTRAINED GROUPS

Group	No. of Students	Highest Score	Perc'tile Rank	Lowest Score	Perc'tile Rank	Mean	S.D.
Trained	181	219	100	144	0	184.94	15.20
Untrained	212	207	98	144	0	175.28	14.50

Summary and Conclusions

(1) The median score of 393 Moscow, Idaho, grade school children on the K-D music tests agrees with the standard median established by the authors.

(2) These music tests given to 393 children show 87 with no musical training scoring above the median standard score of the test.

(3) Older pupils make higher scores in the test. (It is possible this is due to additional training and musical experiences or to a difference in intelligence.)

(4) Musical training seems to aid the individual to attain a higher score on the K-D tests. The group with training made a nine point higher average than the group with no training.

Rural Choral Development with Radio and Records

[An Experiment in the Use of Radio and Home Recording]
[Records in Extension Teaching at the University of Wisconsin]

EDGAR B. GORDON

AN experiment in the use of the Radio in Music Extension teaching was tried recently at the University of Wisconsin which has some new and unusual features.

The department of Rural Sociology of the University is aiding the rural communities of the State in the development of a program of social activities which are calculated to promote a spirit of neighborliness and a self-sufficiency somewhat akin to that of former days.

One of the items in this program is group singing, and as a consequence, dozens of small choral groups are springing up throughout the state. Indeed, the interest is so great and the demands for assistance are so numerous that the department has been obliged to announce that but a limited number of counties can be aided.

To provide incentive and a focal point, the contest idea is employed. Rural groups within a county compete against one and other for the honor of representing their county in a state contest held in Madison at the College of Agriculture during "Farmers Week."

The problem of leadership, is of course the most difficult one to solve and it was just here that the University Radio Station WHA came to the rescue.

It was arranged that all of the groups throughout the state be assembled at convenient places in their localities and taught collectively, by means of the radio, the song material which

had been chosen for the contest. Local leaders were supplied in advance with specific instructions as to how their groups were to respond during the radio teaching hour, for it was strongly desired that the local group should participate rather than merely listen to the lesson.

The radio teacher had a group of University students with whom to work—and the listening groups were expected to sing and imitate the studio group when called upon. Simple instruction in using the voice and the detailed study of the song material constituted the lesson.

A further unique feature of the experiment was the employment of the new home-recording phonograph to put into record form certain supplementary material which was sent to the listening groups.

In a few instances, these listening groups made records of their work, which in turn were sent to the radio teacher for comment and correction.

Crude as the technique was in this first experiment in the combined use of the radio and the home-recording phonograph, it proved beyond the shadow of a doubt that there are tremendous possibilities in such a combination, for extension teaching.

This article is one of a series submitted by the Committee on Music Education Through Radio, of which Mr. Gordon is Chairman.

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C Flute
Trombones

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Baritone B. C.
Bb Bass T. C.
BB Bass
Eb Bass
Drums
Violins

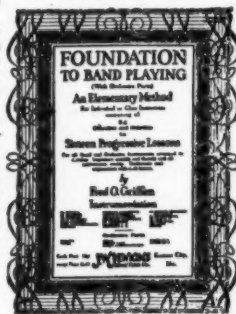
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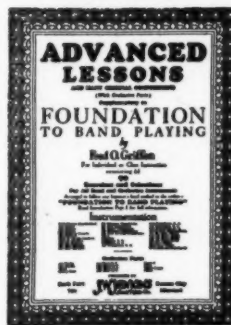
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Bb Bass Clarinet

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Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Bass or Bass Saxophone
Oboe
Bassoon
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Baritone B. C.
1st Trombone, T. C.

2nd Trombone, T. C.
1st Trombone, B. C.
2nd Trombone, B. C.
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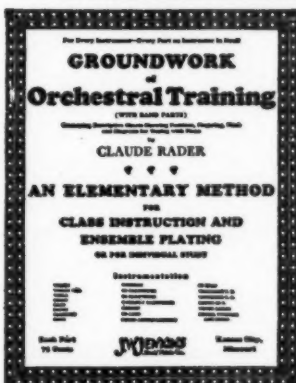
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Silver Anniversary Resumé

(Continued from page 20)

servatory of Music, responded with the story of music in the life of our Canadian neighbors.

The report of Mrs. William Arms Fisher on the activities and program of the American Choral and Festival Alliance opened up some new avenues of thought and action in the movement to make America chorally as well as orchestrally minded. Eugene Goossens, besides his strenuous activities with the National Orchestra, gave a fine address on conducting which you will want to read. John Erskine is always a provocative speaker. Certainly the applause that greeted his talk on "Our Opportunities in Music" indicated that this is another address you will not want to miss.

I wonder if we are not about ready to take the step with our Yearbook that has already been taken by the Department of Superintendence? Their

Yearbook, you know, is printed before the meeting and distributed to members in plenty of time for them to read and bring with them to the meeting, where the speeches are not read but discussed. So many times at the last two National Conferences especially we have heard or said, "There is just so much going on that I want to hear or see or do that I'm going to the concerts and demonstrations and let the speeches go. I can read them in the Yearbook." At least this is something for the officers and the Executive Committee to think about.

This was our Silver Anniversary—perhaps you have heard that before. Twenty-five years of fine achievement was in the air. The Founders' Service in Old Stone Church was a fitting overture, with the mother of the conference, Dr. Frances Elliott Clark, pre-

siding, Dr. Will Earhart, Alice Inskeep, and Dr. James Francis Cooke contributing to the service, and President Russell V. Morgan presiding at the organ. The Founders' Breakfast Wednesday morning revived the good old days with a vengeance and with a lot of pleasant memories. What a record this splendid group of pioneers has set up for us to maintain during the next quarter century!

The astonishing thing about such a complex and varied program to most of us is how it all works out. The answer, according to Ex-President Morgan, is that everyone who was asked to contribute something to the program did his share. And the answer of everyone concerned would be that it worked out because Ex-President Morgan has a great genius for organization, clear thinking, and ability to get people to cooperate. Both, of course, are right. Those of us who have had the pleasure of working rather closely with Mr. Morgan on the Conference program know what a tremendous task his was and how beautifully he worked it out. And of course Mr. Morgan is right in saying that the fine showing made by the groups from the Cleveland Schools, including those in the splendid Junior High School Festival Chorus and the Sixth Grade Chorus, each of three thousand voices, the fine Senior High School Mixed Chorus of five hundred, and the All-City Orchestra could never have come about without the splendid training the children had had with their regular music teachers under the supervision of Mr. Morgan's capable corps of supervisors. Certainly the same statement applies to the colorful panorama of Music in America that was the pageant of Wednesday night, except that the statement should include the musical organizations of the whole city—and the physical education department of the schools. That was a great show. I hope you were able to see and hear it.

Exhibit Hall was another great show all week—a great exposition including everything necessary for the operation of a school music department. A successful new venture this year was the Educational Exhibit, which covered the entire front of the Exhibit Hall with pictures and displays of music activities from schools all over the country. To Fowler Smith, our new second vice-president, goes the credit for gathering and mounting this wealth of interesting and instructive material.

If you have not already done so, by all means read in the Yearbook the Code of Ethics adopted by the Exhibitors Association at the Conference. It is a statement of policies and ideals of which the Association may justly be proud. As Franklin Dunham, the



THE M.E.E.A. CONCERT AND MILITARY NON-MARCHING BAND

NOT to be outdone by other spectacular features of the Silver Anniversary convention, the Music Education Exhibitors Association presented its own band, which you see in this picture, made on the steps of the grand stairway to Exhibit Hall. The directors and players, with a few exceptions, are officers or representatives of M.E.E.A. member firms. The band played music taken from the various exhibits, using instruments likewise lifted from the displays. A good, not to say harmonious, though at some times loud, time was had by all. Following is the roster, for the compilation of which we are indebted to Robert L. Shepherd of *The School Musician*: Harold Bachman, director, Educational Music Bureau; first row, Vincent Bach, corne., Vincent Bach Corp.; Joseph Urbanek, clarinet, Rubank, Inc.; F. A. Mayer, flute, Cundy-Bettoney Co.; Neil A. Kjos, clarinet, E. M. B.; Richard H. Tainter, clarinet, Buescher Band Inst. Co.; Karl B. Shinkman, clarinet, York Band Inst. Co.; Henry Bussy's bass player with an H. N. White tuba; Ray Furness, tuba, Colgate University; Mark Hindsley, trumpet, Cleveland Heights High School; Raymond Shannon, trumpet, Frank Holton & Co.; R. H. Bressler, trumpet, C. G. Conn, Ltd.; W. W. Wagner, trumpet, Buescher; Herman Ritter, French horn, Fillmore Music Co.; Otto A. Shrira, flute teacher, Cleveland, with a Wm. S. Haynes flute; J. F. Boyer, French horn, Conn; Harry Warner, French horn, Sam Fox Publishing Co.; Unidentified with a Selmer contra bass clarinet; Herbert L. Rehfeldt, trombone, school band director, Appleton, Wis.; Joseph F. Winneur, trombone, The C. F. Toenniges Co.; R. H. Liessman, trombone, Holton; Wayne Thorne, trombone, York; Al Kirschensteiner, trombone, Sam Fox Pub. Co.; James Larsen, clarinet, Larsen Pictures; A. A. Harding, euphonium, director of bands, University of Illinois; F. Roy Vollick, baritone, Cass Tech High School, Detroit, Michigan; Albert R. Gish, trombone, Bandmaster; Geo. H. Way, snare drum, Leedy Mfg. Co.; Ray Lammers, music dealer, Cincinnati (not performing); Wm. F. Ludwig, bass drum, Ludwig & Ludwig, Inc.; Ray Jordan, cymbals; Unidentified, Carl Fischer Musical Inst. Co. alto; and Lynn Sams, euphonium, Conn.

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**STATEMENT OF THE OWNERSHIP,
MANAGEMENT, CIRCULATION,
ETC., REQUIRED BY THE ACT OF
CONGRESS OF AUGUST 24, 1912**
*Of Music Supervisors Journal published 5 times
during school year at Chicago, Illinois, for
April 1, 1932.*

State of Illinois } ss.
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. V. Buttelman, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Music Supervisors Journal and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, *Music Supervisors National Conference, 64 East Jackson Blvd., Chicago, Ill.*
Editor, *None.*

Managing Editor, *C. V. Buttelman, 64 East Jackson Blvd., Chicago, Ill.*
Business Manager, *C. V. Buttelman, 64 East Jackson Blvd., Chicago, Ill.*

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Music Supervisors National Conference. Executive Committee: Russell V. Morgan, President, Board of Education, Cleveland, Ohio; Mabelle Glenn, Kansas City, Mo.; Max T. Krone, Cleveland, Ohio; Frank A. Beach, Emporia, Kan.; Ada Biching, Lansing, Mich.; Walter H. Butterfield, Providence, R. I.; Karl W. Gehrke, Oberlin, Ohio.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) *None.*

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is. (This information is required from daily publications only.)

(Signed) C. V. BUTTELMAN
Sworn to and subscribed before me this 7th day of April, 1932.

[SEAL]

ARTHUR P. TOTTEN,
Notary Public.

(My commission expires March 12, 1935.)

efficient president of the Exhibitors Association pointed out in his talk on "The Business Side of It," the best interests of the music teacher are also those of the music trades—the maintenance of their jobs in the success of their work. His point, that a music teacher may be just as unethical, just as "commercial," in his teaching as some men in business, is well taken; no one trade or profession has a corner on all such individuals. Music teachers might justifiably be proud of the adoption among themselves of such a Code of Ethics as that of the Exhibitors Association.

That the American publisher and music dealer has made great strides in meeting the rising standard of music performed in our schools was very evident in the wealth of new material on display at the exhibits.

Although the section meetings are being discussed elsewhere in this issue, it is impossible to refrain from adding a word about them. The general expression was that they were uniformly

inspiring and worth while. The only objection we heard was that there were too many going on at once—but that is one price we pay for having grown so large and so diversified in our activities, and so catholic in our interests. We found ourselves in about the same state of mind that we have known while trying to do Christmas shopping in a large department store, where the choice was so great that we couldn't make up our mind whether to buy a monogrammed bath rug or a trick fruit dish that played The Blue Bells of Scotland when you picked it up. But then, we wouldn't have been satisfied if the choice had been meagre, either, so there you are.

It was a great week. It was fine to see old friends again, even if nothing else had happened. It was fine to make new ones. There was regret that some we had hoped to see could not come—but hope and anticipation that we would get together again next year. Such was the Silver Anniversary meeting.

The Problems of a School Orchestra Conductor

SAMUEL BELOV

Conductor, Eastman School Symphony Orchestra

THE problems of a school orchestra conductor are quite different from those of a conductor of a professional orchestra. In my experience as conductor of both student and professional organizations, I believe that every conductor should include in his career the training of a school orchestra. The contact with young students offers problems different from those which concern professional musicians. The professional must always play his part. If he is indisposed, or actually ill, the conductor's attitude does not change—his orchestra must always play well. If it does not, the conductor is in danger of losing his reputation.

The first necessity for a school orchestra conductor is understanding; he should consider the young player who has to step from his school into the wide world to win success, and treat him as a human being. The conductor should act more or less as a teacher. He has already won his success and has attained his goal. He should, therefore, be considerate of his pupils and not physically or mentally overtax them. If a conductor puts too much strain on the minds or bodies of his student players, he is *not* treating them considerately, and is thinking only of his own personal success.

Perhaps one of the most important requisites in the make-up of a student

orchestra conductor is the ability to stimulate confidence in his players. It stands to reason that the musicians whom he is teaching should be developed so that, at the end of their prescribed course, they may successfully take their places in the music world. A player who has confidence in himself and in his work, and who is never afraid to play his part, is bound to succeed in any symphony orchestra; whereas, the player who lacks this confidence, who cannot control his nerves and is consequently more or less petrified when singled out to play, is doomed. Mind you, he may be every bit as good a musician as the aforementioned—in fact, he is often a far better one—but just as a bad accompaniment can ruin an excellent solo performance, lack of confidence can mar superb orchestral playing.

I believe that one way of training the young student to be confident and self-reliant is to give him the opportunity to play occasionally at the first desk. Once a player has had experience as a first man and has made good in this position, he is sure of himself, no matter where he may sit. If he is good at the first desk, he is good at the last desk. But the one whose regular place is at the first desk is invariably considered better than his colleagues behind him, simply because the excellence of his playing is in direct

proportion to the responsibility that he feels is on his shoulders. Therefore, by giving all promising students a chance at one time or another to play concertmaster, principal second violin, viola or cello, first oboe, first bassoon, etc., the morale of the orchestra is established; each player retains the confidence he has acquired while playing at the first desk.

This idea seems to differ from that entertained by some music schools and their orchestral authorities. I believe that many a school orchestra is more or less of a failure because professional musicians are engaged to assist at its concerts. These professionals are usually secured from the local symphony orchestra, or from the school itself, or from both. Up to the year 1926, the Eastman School of Music Symphony Orchestra had always had some such assistance at its concerts. When I first assumed control of this orchestra, I was asked by Dr. Hanson, the Director of the School, as to the number of professional men I required. I replied: "None whatever." Today the distinctive feature of this orchestra is that in its twenty weekly radio broadcasts of the most difficult symphonic music—except for one or two very rare exceptions—professional musicians have never been engaged to "help out." The orchestra is composed entirely of students.

If a student knows that at the concert he will not have to worry, will not have any responsibility, and that all important solos will be played by another—a professional—how can this student ever develop into a confident, self-reliant musician? Never having experienced the sensation and the thrill of playing his part "on his own hook" without the assistance of the symphony player, who, as it very often happens, may turn out to be the student's own teacher, it is well nigh impossible for him ever to progress further. He will always be dependent, not independent as he should be; he will be tied to his teacher's "apron strings" for the rest of his life. A few concerts may even be spoiled by some inferior students. But is not the school orchestra the one place where such errors should be made and at once corrected and forgiven? It would be very pathetic for the student to make these errors after he has been graduated and has become a player in a professional symphony orchestra. He would without doubt be classed as an inferior, second-class and unreliable musician; the classification being directly due to the fact that the school orchestra in which the player had been trained was in the habit of importing professional musicians for its concerts.

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IS MUSIC ESSENTIAL TO THE CURRICULUM?

(Continued from Page 17)

grade teacher. We do not need to offer arguments supporting the larger salary. It is amply justified. Probably the only fair basis of comparing the teaching costs, on purely a basis of costs, rather than returns on the money expended, is that which measures the cost per pupil. How many pupils does the teacher reach in any given period of comparison? Usually the music teacher reaches a much larger number of pupils per week. Generally the per-pupil cost for music is much less than for many academic subjects. The music cost per pupil often runs a few cents, while the cost for certain vocational subjects which have less vocational interest than music, will run into \$50 or more per pupil. By and large, on a comparable plane, the music cost is likely to be less per pupil than any other subject. There will naturally be a few exceptions, but these are likely to be in respect to small special music classes not a definite part of the regular work.

That the removal of the music teacher will save that much in salary is often an assumption which is not borne out in the facts, although as a specific item it appears to have been eliminated. In departmentalized work, especially, the pupils of the music teacher must be provided for. Some other teacher's time must be obtained for them. This time must be gained from some other assignment of the teacher or else new teacher-time is necessary. In either case, it is a question of trading rather than saving.

Present Day Enthusiasm

The fact that the music teacher can handle larger classes, that much of the work can be done in the auditorium, is often disregarded. Both of these items decrease costs. Music activities can more readily absorb a larger proportion of pupils released from other subjects than other subjects can easily absorb from music. Any administrator can, at once, see a number of reasons supporting this fact. The emphatic economies offered by the work-study-play plan offer proved evidence of the lower costs of music and auditorium work. The National Platoon Schools Organization has a wealth of data on this point.

There is another side to this question which is far more interesting and important. What about returns from the money expended? The true economy, often lost sight of in these panicky days, is that expenditure which insures the largest return. Does music give the least for the money expended? Shouldn't that be determined, as fact, before accepting the statement that "music costs more than other subjects"?

Isn't it easily demonstrated that the present-day patrons of the school are enthusiastic about music in the lives of their children? They know what it is doing for their boys and girls. They realize, as never before, the place which music has achieved in the lives of their children, in the customs of society, and in the world of affairs.

(5) "Music is a specific skill for the few." What an old point of view, but ever persistent! Those who advance this outlook cannot have visited the modern school. They cannot be aware of the

underlying purpose of music in the schools. Surely the objectives for teaching music, the functions which music plays in present-day life, must be made clear to these people before music can be curtailed or eliminated.

Teaching music for the skill of the few is the last objective to which the music teacher will subscribe. It is necessary for the teacher to get this fact abroad. The school orchestra is an apparent contradiction. The purpose and function of the orchestra need to be more largely understood. Its regard rests too often on performance alone. This is, perhaps, equally true of other music which is demonstrated through performance.

Music Appreciation

The development of the basic ability to utilize music as an outlet and inspiration to the emotional life; as a means of understanding and interpreting the world of rhythm and sound and musical forms, is seriously attempted by the school. It is a thoroughly desirable goal for all pupils, through the elementary grades and into the high school. There is sufficient proof that it is being largely achieved. Performance is a media through which this idea is crystallized and made vital through function.

From the beginning, through all of the music training, and in the end, the development of appreciation should be the dominating influence. If music instructors have erred, it has probably been in the neglect of music appreciation. They have, possibly, been too much interested in performance, in the accomplishment of the few. Now it has been sufficiently established that the large values are in the field of appreciation, that there are practically no pupils that cannot be interested, that are unable to participate effectively. The best of the modern schools emphasize music for all to surprising degree; the participation is wide, the application is to the many; and the idea of skill for the few is applied merely to those who excel because of particular ability. This is a principle well established in all phases of the life of the school, as well as the world about.

(6) "Music does not prepare for the seriousness of life". The temptation is to take this argument humorously. But

THE important phases of the curriculum today are literature, music and art. They are the fundamentals—not fads and frills. The fads and frills are square root, cube root, metric system, apothecary's weight and other mathematical formulas which nobody uses.

WILLIAM JOHN COOPER,
U. S. Commissioner
of Education.

we must recall that this viewpoint is dominated by the old conception of school as discipline. The subject must not only be difficult; it must also be unpleasant. There must be a carry-over into the realities of the struggle for existence.

If we are to throw over our modern idea of music as pleasure, then we shall have to part with our entire modern educational philosophy, for it applies no more definitely to music than in other subjects. Our current pedagogy emphasizes the life that now is, in every subject, rather than the life that is to come. That music may lend itself more readily and successfully to the application of the best in modern education than is true of many other subjects, certainly should not be made to reflect upon the standing of music. Quite the contrary should be in order.

As a matter of fact, music is not the simple busy-work often imagined by the uninitiated. Modern methods have changed all that. As the pupil progresses in music, seriousness grows apace. In the more advanced courses there is a discipline of mentality, of concentration, of accomplishment, of emotional control, not exemplified to greater degree in any subject matter. Even casual observation of such group work as that of an orchestra, chorus, a cappella choir, will demonstrate this point to the layman.

Music in the Community

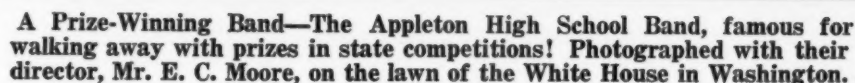
As to further preparation for the seriousness of life, hasn't it been well established that music is of particular significance in the times of stress and difficulty? Not since the Great War have we been so urgently in need of spirit to "carry-on". Isn't it in order to ask what school subject other than music may be so readily and satisfactorily turned to as a source of encouragement and lifting power at this time? To this desirable and worthy end music actually needs expansion within the school and particularly does it need to be carried out into the community in every possible way.

(7) "Music does not give vocational equipment". It is not always easy to answer this contention with patience. It is difficult to realize that there are individuals who wish to submit the measurement of material gain to the subjects of the school curriculum, who tend to think of the school as a forcing-bed for the vocations.

The school, itself, is quite willing to accept the vocational need as one of a number of important elements to be used in judging the worth and standing of a subject. Music should not be an exception. In fact, music can face this point with much courage and equanimity. Investigation discloses few subjects which can be more readily translated into vocational values. The musical abilities, discovered and developed in school, find amazing utilization in the vocational fields of today. The ramifications of music, vocationally, are too extensive for discussion here.

It is true that a relatively few become professional artists, and we need not be

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concerned with this point of view, although it often creates an impression which is used inaccurately on the discussion in hand. A large number do become teachers of music, both as private and public-school instructors. Many use their accomplishments in music in avocational ways. The number of those who obtain economic gain from part-time playing in orchestras is most surprising.

The wide extension of church music, of institutional music and of the public entertainment field and the tremendous development in the radio world have brought new and constantly increasing opportunity to the musician vocationally. There seems to be a widening of the grades or levels of skill and ability which can be satisfactorily utilized. There are, too, a number of allied fields in which music appreciation and understanding play a great part. The field of the dramatic arts is an illustration in point. Some skill and certainly much knowledge and appreciation are highly necessary to success in the variously wide careers offered in the world of the drama.

Aesthetic Values First

Further development of this thesis might prove illuminating, but it is necessary to halt, that there be time to point out the far more fundamental fact, that music's chief value lies in its contribution to the general culture and pleasurable welfare of man, rather than in his materialistic state of being. The importance of this realization is sufficient to justify the almost total disregard of the vocational implication, interesting and successful as the latter has proved to be.

(8) "Music has recently been over-

developed. It should be put back in its former place". The assumption is that the critic refers to the music development of the last ten years. It is true that music has been greatly expanded in this period, particularly in the high school curriculum and in the general field of instrumental work. It is in these last few years that competent teachers have been, for the first time, available. It has been in this period that new methods of presentation and development have brought not only a new interest, but a new vision of what music could do and of what could be done for music.

Recognition of Music

Practically all of the criticisms against music which we have cited in this paper are, in reality, due to the long and inexcusable delay in the proper school recognition of music. It is probably true that had the belated expansion of music occurred, let us say, thirty years ago instead of ten or fifteen, there would be few, if any who would suggest curtailment. The true significance of what has happened in the world of school music has not, as yet, been properly realized by the general public.

It is the recency of certain parts of the music work that allows doubts to be raised concerning its values. A list of the instruments purchased by a school board with the itemized costs was recently published as an example of extravagance. On the face of it, the cost appeared heavy in comparison with certain textbooks. But, compared with other school department purchases, the prices were not excessive, and on the basis of service value the school board made a wise investment. First cost is not all that is to be considered. Each

instrument is used for years and a large number of pupils use the instrument in turn. Its cost becomes relatively small when its usefulness is considered. Some of these instruments are used almost indefinitely.

The vitality which instruments have added to school music is almost immeasurable. The instrument is a reality to the youngster; it is the means of translating the more abstract quality and greater meaning of music into the life of the child. The pupil himself becomes the maker, the creator of music, through a medium which is more fascinating and satisfying. This feeling is intensified as skill relates use of the instrument to larger units and more meaningful participation.

To many pupils these instruments offer the motivation which keeps the school process going forward. Music is an educational way out of ignorance, failure, inferiority, and behavior difficulties for a considerable number of pupils. For a surprisingly large number, music points a more effective means of orientation with the problem of life than certain of our so-called formal subjects. Eliminating the boys' band or the school orchestra will almost certainly raise the cost elsewhere, even if it should be in that often-neglected matter of pupil failure. There's a point that needs careful estimation.

Significant Progress

Until recently instrumental music has been largely reserved for the sons and daughters of the well-to-do—those who could afford to purchase instruments. This is still, probably, too largely true. Modern education is thoroughly awakened to the great need of giving the educational opportunity which is worth most. A certain amount of music education is basic for all. This is increasingly true as our life grows more complex. That music offers particularly significant stimuli for a considerable number of pupils and that many are able to turn the more intensive study of music to the best of educational gains, are facts too obvious to need extended proof. The important consideration is that if these facts are to be turned to the continued benefit of the boys and girls there must be no curtailment.

It can be easily enough established that recently in school music there has been a very significant progress. Comparable gains may not have been made in all subjects. It would be a lamentable action to curtail or eliminate that in which we knew gains had been made. Isn't it rather a time when these gains in the development of music should be consolidated, perfected, refined, rather than expanded; and in no case retarded or set back?

Whatever accomplishment has been made in music, it is not a case of overdevelopment, but rather, merely sufficient expansion to demonstrate what deplorable underdevelopment has obtained for years; and to indicate what further growth is possible and necessary if we are to reap the educational influences and cultural gains which we now know music can give.

"Fads and Frills"

(9) "Music is a fad or frill, or both." When any type of crisis comes along real or imagined, the old prejudices come out of hiding and speak in terms of "fads and frills". It is difficult to learn what is meant by these appellations. Even a most distinguished college professor and supposed



A GROUP OF STATE CHAIRMEN AND CONFERENCE OFFICERS

This picture was made following the state chairmen's luncheon at Cleveland, April 6. The photographer missed quite a number who for one reason or another could not wait for the picture. At that, there are more state chairmen than one is accustomed to seeing together at one time! Back row, left to right: Karl V. Brown, West Virginia; Elisabeth Gleason, Connecticut; Haydn Morgan, Michigan; Helen Hollingsworth, Indiana; George W. Bowen, Ohio; Hannah Whitacre, Missouri; Charles R. Cutts (1st Vice-Pres., Northwest). Second row: Arthur J. Dann, Massachusetts; Florence Flanagan, Wisconsin; Fanny C. Amidon, North Dakota; Walter Grimm, Minnesota; Anna Louise McInerney, Rhode Island; Carol M. Pitts, Nebraska; Charles B. Righter, Iowa; A. R. McAllister, Illinois. Seated: William W. Norton (President, North Central); Ethel M. Henson, Washington; Meta Terstegge, New Jersey; A. G. Wahlberg, California; Gertrude B. Parsons (Pres., California Western); Ralph G. Winslow (Pres., Eastern); Hyacinth Glomski, Chicago.

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leader of our educational thought was not able to define what he meant recently when he applied the opprobrium of "fads and frills" to our present-day education. In the interest of originality he added *thrills*, albeit without explanation. Now had he used *trills* we would have understood that he shot, at least, one of his arrows at music.

Facing the Facts

Usually the critic means that the fad or frill is something which has been added quite recently. Its youth raises an element of doubt if there be no other cause for uncertainty. With hoary age upon her head, music may easily go free of this charge. As a matter of fact, it will generally be found that the critic really does not believe music, itself, is a fad or frill. It is rather something that is done in music. It may be the operetta. There it is. The truth will out. A torrent of matter descriptive of the extravagance and waste of public money is heard patiently. It is a painful duty to disillusion our friend who has finally discovered his fad with such effective success. Honor commands us and we say as kindly as possible, "The operetta is entirely self-supporting. It doesn't cost the taxpayer a single penny. We are sorry, but there weren't enough seats the last time and one of the city fathers was quite mad because he had to stand. Wouldn't you be interested to know that we bought a number of new instruments for the band with the money we made?" and we leave the remains quietly. Now the above isn't the silly exaggeration it pretends to be. Not at all. Almost without exception the critic who hurls the "fad" epithet is laboring under some prejudice, some delusion, or bit of wrong information which needs analysis. If this analysis can be made, the school has the information to set the critic squarely with the facts.

There is but one effective way to combat such charges and that's to face those



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President, Music Education
Exhibitors Association



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National Conference Representa-
tive on Board of Directors



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ELECTED AT CLEVELAND

who make them with the facts. The "fad" argument is not serious except that it is untrue; that it's a weak generalization at most. Straight-thinking individuals do not use the terms as applied to school subjects. Music has no need to be alarmed at such critics.

Universal Appeal

(10) "Music will be missed less than other subjects". If we were to attempt answering this statement in the most complete fashion, it would probably be necessary to reiterate all of the arguments offered in this paper; the phrasing of the statement offers opportunity for a summary. Now that this has been pointed out as a means whereby the reader may justify the final evidence we shall pass on to some additional considerations.

Can a "musicless" school be imagined in this modern day? It wouldn't be without music, answers the taxpayer's friend. At least, some one would lead

the singing. Yes, that's true; *some one* would. That is the major difficulty, and quite indicative of the loss sustained. It's difficult for us to be serious about these questions. Superficially, they seem utterly foolish. Who can offer them seriously? But, alas, we know it is done.

Not many years ago it would have been quite possible to have eliminated the music teacher without so much loss being at once apparent. The believers of the statement under discussion must have gone to such a school at such a period of history. There may be a few similar schools today, but who should be willing to claim them? Generally, it can surely be maintained that the loss of music would be more keenly and more noticeably felt than many other subjects.

The supposition is, too, that the values in music can afford to be lost. After our time-honored three "R's", is there any subject which has more universal appeal or wider usage than music? More than ever, in this modern world, whether we like it or not, are we presented with the various forms and media of music. The elemental rhythm which is music, albeit in its lowest form, is quite inescapable. Scientifically, we need to understand music; efficiently we need to apply, at least, its principles; socially, we are required to react to it; spiritually, aesthetically, we find music through its various forms lifting us to higher levels of understanding and appreciation.

Music in Adult Life

Is it not pertinent to inquire, if any school subject, other than the mother-tongue carries over into adult life to larger degree than music? The adult will live, more or less intimately, whether he will or no, with music in some of its many forms and influences. His reactions to the irritations and the satisfactions of life will be heightened or handicapped by the ability and interest which he is able to manifest, in a world which is pulsating with various types of musical expression. This fact may be quite as true, or considerably more so, at three-score years and ten as it is in the early twenties.

Musical experience and understanding, if properly obtained during the school period, will function effectively long after the majority of school subjects are mere memories or have passed on to oblivion as contributors in some helpful measure to the assumption of general culture.



THE SECTIONAL CONFERENCE PRESIDENTS

The Silver Anniversary Meeting afforded opportunity for securing a number of unusual group pictures. Here we have all six Sectional Conference Presidents: Standing, left to right: Gertrude B. Parsons (California Western), J. Henry Francis (Southern), Anne Landsbury Beck (Northwest). Seated: Ralph G. Winslow (Eastern), Frances Smith Catron (Southwestern), William W. Norton (North Central). The picture was made, fittingly enough, in the Conference booth at Exhibit Hall.

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ARMCHAIR GOSSIP

By E. S. B.

NEVER have we felt more inadequate than in attempting to congratulate Russell V. Morgan upon his Titanic climax to a two-years' administration, notable at all times for efficiency and strength. But as we say reluctant adieu to him and his outgoing fellow officers, we likewise hail their able successors who are to guide our great organization in its next development. This development demands that every one of us hold up the hands of the administration to the fullest reach of our powers. After Cleveland it seems scarcely possible to scale higher heights, but rather must we ascend to other heights, as yet unexplored and possibly equally glorious. "Farewell," then, to the Old, and "Hail" to the New.

In parenthesis, allow us to take the liberty of whispering a pun perpetrated by the retiring President. When someone mentioned the possibility of confusion resulting from having a Butterfield and a Buttelman in office simultaneously, Mr. Morgan was heard to remark that "Anyhow, the Conference is certainly getting Butt-er and Butt-er!"

Louis Eckstein of Chicago announces that there will be no Ravinia Opera this summer. He expects, however, to resume operations the following season, believing that a year's rest will not diminish the power of Ravinia to attract its usual quota of devotees in the future.

The month of May seems a fitting time to mention a program error noted this winter when attending an artist-pupil recital given by one of America's leading teachers of voice. A facetious remark by the soloist gave us license to smile openly at a number listed thus: "Come Into the Garden".....by Maude Balfe.

A friend asked what we considered the "high light" of the Cleveland Conference. Casting about for reply, befogged by the memory of the dazzling radiance which played over us there, the conclusion was finally reached that there must be separate and distinct "high lights," varying with the individual. Our choice might not be yours. However, it seems fairly safe to say that one extremely stirring experience came to all alike in hearing 3,000 sixth-grade children sing with utter (and of course unconscious), infinitely touching spirituality, "He Shall Feed His Flock," under the baton of Russell V. Morgan. In a setting which did much to create an illusion that the heavens had indeed opened, one listened spellbound as to seraphim and cherubim, while the music floated forth to us who sat in that vast auditorium. . . . Another, and quite different "light"—perhaps the highest to us personally—was the address on "Music and Life" by Ernest Fowles, lecturer and critic of London, England. Punctuated delightfully with piano illustrations by the speaker, this unsensational talk, quietly profound and exquisitely pene-

trating, renewed our Belief in Music. Not, perhaps, a "high" light, you will say; rather, a "ray serene," burning with an unquenchable luminosity. . . . And then there was the impressive Founders' Service in Old Stone Church, and again the Founders' Breakfast, both of which were presided over by Dr. Frances Elliott Clark. No one can deny that the presence of that goodly representation of the surviving founders created a feeling of loyalty and devotion to the cause of music such as was keenly sensed by everyone present. What a mighty oak has from their acorn grown! (This simile, if we recall, belongs to Dr. Clark.)

Dr. John Erskine's fearless talk brought us face to face with a situation at once inspiring and challenging. Here are a few nuggets, chosen at random from the stenotypist's report: "The great music is for us all. . . . The musician gets on best who is an all-around musician. . . . Personally, I love Palestrina's music, but we must choose always in art between teaching art as a museum, and teaching it as a living organism. . . . Museums do something for the present (I am not quite sure what it is), but if they exist at the expense of the living thing, then they are a millstone around the neck. . . . I am not suggesting that American music is better than other music; I do not think it is, but it is ours and it can never be any better until we believe in it enough to give it a hearing. Personally, I like it. I like our American voices; I like our composers. I like the others, too, but *I am international enough to include my own country.*" [Italics are ours.]

We read that Metropolitan Opera is to continue with shortened season and slightly reduced subscription rates. Thus has one ghost been laid.

... COMMUNITIES are everywhere engaged in the suicidal effort to maintain their private standard of living by deflating the public standard of living and returning to the pioneer conception of government as consisting of a sheriff, a post-office, and the extravagance of a little red school-house.

This kind of economy is not only futile and foolish, it is in direct contradiction of the fundamental economic forces at work in every advanced industrial nation, especially during periods of depression. At such times the demand for public services does not decrease. We need more, not less, police and fire protection, more educational effort to conserve and develop the assets of the community when more of its members are idle. . . .

From an editorial in *The Business Week*, March 23, 1932

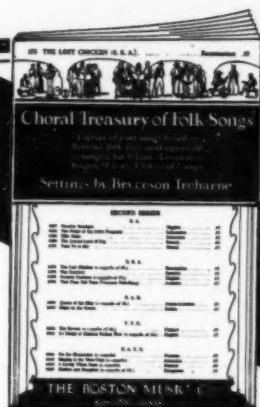
Our eminent conductors appear to have fallen, literally, into mishaps of various sorts of late. Most recent is the report that Sir Thomas Beecham so far overreached himself, in a miscalculated gesture to his men, that he fell off the podium, rather unpleasantly injuring himself. Since that unfortunate incident, a railing has been provided to protect our temperamental leaders, who too evidently do not know their own strength. (To date we have not been able to learn whether it was Sir Thomas himself who lost his balance, or whether he was carried off the stand by one wave too many of his historically-billowing pantaloons.)

Our friend, A. Walter Kramer, editor of *Musical America*, in the course of a graphic account of the Cleveland meeting in the issue of April 10th, has occasion to mention the lobby "sings" which are now an established custom at these conclaves. Mr. Kramer closes his brief comment thus: "Frankly, the quality of the music performed leaves much to be desired." The statement was read with particular interest, since it is the Gossiper's strong conviction that this phase of Conference activity merits some thoughtful attention. It was pleasing to note that several of the "lobby" leaders (we heard only a few) did use many songs of real musical value. But on the whole the music was largely of the "community sing" type, so much in vogue since World-War days. Do we, then, continue to use these songs from habit, or do we actually choose this form of musical diversion? Not that it is suggested that the "sings" be made anything but happy, spontaneous affairs. There is no notion of going highbrow—perish the thought! But, judging from personal reactions and the opinions of others noted by the wayside, there might be as true a joy and recreation for this group of trained musicians if they could lift up their voices at the end of the day (if at all) in songs genuinely refreshing to the spirit, exhilarating and singable, but beautiful rather than banal—as one participant aptly put it.

Darwin L. Teilhet (whoever he may be) gives his opinions on "What America Listens To" (via the radio) in *May Forum*. It is not so much that we disagree almost wholly with his conclusions, as it is that we do not see eye to eye with him on what is worth listening to or discussing in the first place!

In case any supervisor missed the welcoming address given by Dr. Robinson G. Jones, Superintendent of Cleveland Schools, we recommend that it be given attention upon its appearance in the Yearbook. Dr. Jones spoke with a most penetrating insight. We quote in part: . . . "For what is music but the overflow of one's spirit in tone. . . . It is our duty and deep responsibility to explore the child's world of reality

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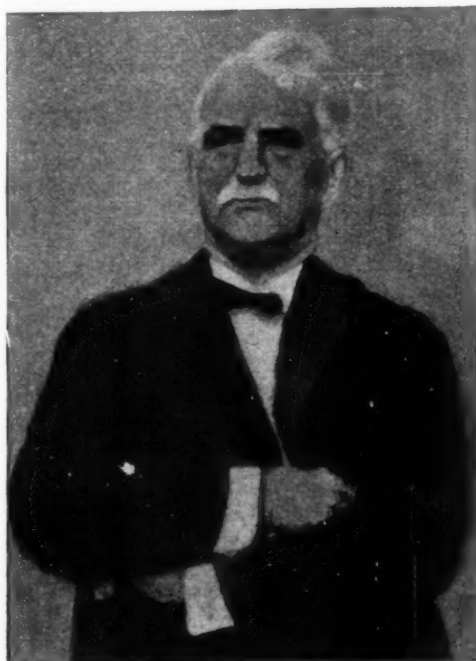
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Speaking of "high lights" of the Cleveland Conference, we are loath to omit mention of something which stirred us to the core. We refer to the thrillingly beautiful dancing of the Ukrainian group (from a local ballet school) who gave one of the most remarkable exhibitions of the entire Pageant. A hundred, perhaps, from tiny tots to grown-ups, all in striking native costumes, danced in solo and ensemble with sweep, rhythm and poetic abandon of movement that was of unforgettable charm.



Among the fine "Silver Anniversary" offerings of the Cleveland resident musical world, first mention should be given to the complimentary concert so graciously tendered the Conference on its opening Sunday by The Cleveland Symphony Orchestra, led by Nikolai Sokoloff. Of extreme beauty, also, was the performance of the Cleveland Woodwind Ensemble, given likewise as a courtesy by local artists.



Before us we have a well set up volume by Douglas Moore, Associate Professor of Music, Columbia University, New York City, called "Listening to Music" [W. W. Norton, Inc.]. A brief preliminary dip into the pages convinces the Gossiper that thorough reading will be both pleasant and profitable, and this statement is vouchsafed for both musicians and music lovers without reservation, although the book, according to the publisher, "is written for all who derive real pleasure from music without understanding it." Of it Stephen Vincent Benét writes, in part: "Mr. Moore tries to develop the reader's taste, instead of trying to impose his own favorite prejudices on the reader."



Another book we have laid aside for our more serious summer reading moments is "The Meaning of Music, A Study in Psychological Aesthetics," by Carroll C. Pratt, Assistant Professor of Psychology and Tutor in the Division of Philosophy in Harvard College [McGraw-Hill Book Company, Inc.]. "This book," we read on the jacket flap, "is the attempt of one who is both psychologist and musician to discover the source of music's wide appeal and charm . . . Do the power and beauty of music reside wholly within the realm of tone, or must they be accounted for in terms of ideas and vague suggestions not made of sound?"



The American Mercury gives, in its April number, three pages to the story of the annual festival of the Bach Choir of Bethlehem, Pennsylvania. Mr. Alfred V. Frankenstein, the author, speaks seriously, but in alluding to the

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great American May Festival, he permits himself some few remarks, made, we surmise, with tongue in cheek. He says: "These May festivals do no one any harm . . . but as contributions to our cultural history, they accomplish little. There is an amazing uniformity and sameness about them. With one or two exceptions the repertory of the May festival is drawn from the conventional, the facile, the musically meaningless. One of the greatest of these exceptions . . . is the annual festival of the Bach Choir . . . it is a distinct gain for a striving soul to submit itself to the boredom of nine cantatas in a row, particularly if the B Minor Mass follows." (1)

Numbering ourselves among the many who relish Olin Downes' Sunday radio remarks in conjunction with the Philharmonic Orchestra, we enjoyed a quiet smile during a recent broadcast. Mr. Downes was discussing Tchaikowsky's Fantasy on the Fifth Canto of Dante's "Inferno" and had cause to mention the "damned circle," immediately correcting himself with a chuckle to "circle of the damned," thus saving the proprieties.

Ottorino Respighi is planning an opera sans prima donna and sans tenor, according to the April *Musical Digest*. "He will probably collaborate with the poet d'Annunzio on a work, *La Vergine è la Città*, in which there will be no soloists. Choruses will take their place." (Choral Alliance take note.) "When an Italian composer thinks of making an operatic work without a prima donna and with no tenor, that is simplicity with a vengeance. And history."

The Gossiper has just learned of the establishment of a new master summer school of music in Siena, Italy, directed by Claude Gonvierre, a native of California, now living in Italy. Mr. Gonvierre states his desire to create, in his adopted country, a genuine interest in public school music; with the present form of government he feels it should not be difficult. The school is housed in a charming historic palace owned by Count Guido Chigi-Saracini, one of Italy's foremost patrons of art, who is anxious to make the school a "center for a true exchange of cultural ideas between his country and ours," according to the director. The latter, a concert pianist, is said to have concertized widely, including appearances in joint recital with Geraldine Farrar.

Unusual, comprehensive—and comprehending—reports of the Silver Anniversary Meeting are found in leading music magazines. Among those read with keen interest by the Gossiper are: *Musical America* (April 10 and April 25), *School Music* (May-June), *Musical Digest* (April), *The Musician* (May), *School Musician* (April), *Jacobs Orchestra Monthly* (May).

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The M.S.N.C. Yearbook for 1931

[Reviewed by Will Earhart • Comments
on other music and books by mem-
bers of the Journal Reviewing Staff.]

A NY adequate appreciative comment on the 1931 Yearbook of the Conference would require all the pages of this issue of the JOURNAL. One can but summarize its contents, apply a few superlative adjectives, and hope supervisors will thereby be stimulated to read for themselves.

For convenience we will take the Sectional Conferences as they come in order of pages. And the California Conference, being first in an alphabetic order, occupies the fore part of the book.

California Section

Appropriately enough, the California section opens with rather general and abstract discussion and becomes more concrete as it advances. The first paper, that by Edwin A. Lee, on *Music from the Viewpoint of the Layman*, is uncommonly animated, musically well informed, and aesthetically discerning. *Appreciation, the Mother of the Arts*, by Mrs. Louise P. Sooy, traverses a closely allied range of thought and has some compact statements worth remembering. Space is limited but two quotations must be adduced. "We defeat our purpose in the arts if we encourage problem-solving (or activity) unless it is based upon sufficient revery and upon appreciation of the very nature of art—beauty." And again: "There is also that large body of knowledge relating to art which is not to be confused with the simple act of experiencing beauty. This mass of facts . . . would usurp the place of the very art itself . . . the vital personal experience! Too often such knowledge intervenes between the student and his spontaneous enjoyment."

A list, necessarily partial, of remaining titles and authors in the California section may serve to give the reader some conception of the values that are gathered in the volume for his information and professional betterment: *Coordination between Music Courses in Junior College and Upper Division Work in Higher Institutions*, by Glenn Haydon, Chairman of Music Department, University of California, Berkeley; *The Musically Talented Child—What Should the Junior High School Do for Him?* by Mary E. Ireland, Supervisor of Music, Sacramento, California; *The Musically Underprivileged*, by Helen Heffernan, Chief, Division of Rural Education, California State Department of Education; *How Riverside County Schools Use the Radio*, by Paloma Patricia Prouty, Music Supervisor, Riverside County, Riverside, California; *What the Radio Can Do for Musical Appreciation*, by Anne Faulkner Oberndorfer, Chicago, Illinois. Three papers on phases of Instrumental Music and one on the Anglo-American Conference complete the list.

Eastern Section

Section 2 reports the Eastern Conference and is considerably more extensive than the California section. A paper by

¹Published by the Conference, 64 East Jackson Boulevard, Chicago, Illinois. Price, \$2.50, postpaid; Members price \$1.75, postpaid.

Russell V. Morgan entitled *Developing a Program for Music Education* is a compact product of thought such as we now confidently expect from that educator. It is deserving of close study. A fine paper by Walter Butterfield, *Vitalizing Vocal Music in an Instrumental Era*; one on *Fundamental Values of Vocal Music in the Modern High School*, by George Lindsay; and one by Alfred Spouse on *Vocal Class Instruction in High Schools* would appear to disclose a strong preoccupation with vocal affairs on the part of the Eastern as compared with the California Conference. Besides, there is Wodell's *Taking the Bunk Out of Vocal Teaching in the Public Schools*, which is compellingly written and is probably wholesome punishment for some of the sins some of the time committed by some or all of us. But the Eastern took time to talk about other matters also. Broadcasting, the American composer, the musical instrument, music appreciation, piano class instruction, American musical culture, and practice teaching are the subjects of fine papers that deserve far more than this mere mention. Allen D. Albert's brilliant address entitled *What Is the Place of Music in an International Exposition?* and Victor Rebmann's *Music for the People's Sake*, also appear in this section.

North Central Section

Doings of the North Central Conference occupy Section 3. If one must do an injustice by preferential mention, the scholarly and logically irrefutable *Names for Tones*, by W. Otto Miessner, must be cited. It is the most complete and deeply grounded argument for the movable *Do* that has yet come to my notice. Almost one believes that at the beginning was the movable *Do*. In any case one is convinced that it is incontrovertibly right. A discourse by John Finley Williamson on *The Technique of Choral Procedure* is a condensed handbook on fundamentals for the choral instructor. Following are studies of a *cappella* art, chamber music, several different phases of instrumental music work, and a thoughtful, strong and beautifully written paper, *Our American Composers and Publishers*, by Clarence Birchard. But what impresses one most is the very evident preoccupation of this Conference, as compared with the Eastern and California Conferences, with practical operation of a music education program. What has been done, how things may be done, is explained with the precision of a work-sheet. If you are short on the capacity to do, read Section 3 of our Yearbook.

Northwest Section

Section 4, devoted to the Northwest Conference, is modest although not frugal in amount. If any phase is emphasized noticeably, it is the scholastic. *What Can Music Contribute to the Curriculum of the Modern School? Preparation, Intent and Content of Degrees for Musical Folk; What Music Training Does the Supervisor Consider Ab-*

solutely Essential for the Normal School to Give the Grade Teacher? What Musical Training Can the Normal School Give the Prospective Music Teacher? A Feasible Credit Course in the Small High School; these, constituting an excellent symposium, disclose the trend of thought. Almost as salient is the place given to a study of music in rural schools. Definite reports on rural school music conditions in Washington, Oregon, Idaho and Montana are made by as many individuals, and the State Director of Music in Montana, Marguerite V. Hood, contributes a thoughtful and helpful discussion of the rural music problem in general.

Southern Section

The Southern Conference addresses occupy Section 5. The section is quite the most brief of all. A conspectus of an excellent address by Mr. Morgan on *The Creative Attitude in Music Education* puts in easily assimilated form some mature conclusions. Large interest in radio is disclosed in the thoughtful papers by Alice Keith and Wm. Bagley, Jr. A report by William C. Mayfarth on *The Educational Work of the Southern Conference* sets forth clearly the scholastic status of music in the schools of eight southern states, as reported by their State Departments, and gives the complete text of a credit plan for high school music prepared by the Committee on High School and College Entrance Credits in Music of the College and Conservatory Section of the Southern Conference. Mrs. Ruth Haller Ottaway, President of the National Federation of Music Clubs, discusses the subject, *After College—More Interest in Music or Less*, with characteristically clear comprehension, judgment, and vision. *Vitalizing and Standardizing Music in the Rural Schools* is ably and discerningly treated by C. A. Fullerton. Eurythmics, a demonstration of vocal class teaching, and an address by Duncan McKenzie on *The Publisher's Place in School Music Education* are remaining features that deserve more space than is at hand.

Southwestern Section

Last, but far from least in point of extent as well as in other respects, we read the addresses delivered at the Southwestern Conference. A reviewer is helpless before the wide-ranging discussion here found. Miss Grace Wilson's *Aims and Objectives in Music Education* challenges, if it does not completely satisfy, our self-questionings. *The Psychology of Music Education*, by Mabelle Glenn, summarizes essential thought on the subject. Edgar Gordon has one of those deeply, almost desperately, inquiring investigations of the possible function of music in building a social and cultural climate out of the present social mess, by which he has several times revealed the breadth and human sympathy that are fused with his musical nature. Essays by Frank Beach, George Oscar Bowen, and John

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W. Beattie are concerned a bit more with features of practice, but no rush into action that has weak basis of philosophical thought ever comes from those men. Specific mention must be restricted, but a wealth of good reading remains. Ada Bicking, S. T. Burns (on *The Challenge of the Rural Schools*), Victor Bergquist, Frantz Proschowski, for authors, and, for subjects, the contributions of science to music, a radio survey, the piano industry, and the National Music Camp, yet remain. Finally, there is a paper unsurpassed by any in the whole volume by Stephen Deak, of Curtis Institute, entitled *Shooting at Stars*. The far repercussions of the unhappy results consequent upon selecting musical material for study that is not suited in thought and technical demands to the capacities of the students are brought forcefully to our attention.

The full programs of all the Conferences are printed in Part II of the volume, together with their Constitutions, officers, committees, financial statements, membership lists, and every other bit of Conference information that anyone might seek. The whole has a very detailed index, making any item quickly available. This superb piece of editing is due to our Executive Secretary.

This review is deliberate sales-propaganda. I do not understand how a music teacher can respect himself unless he possesses a copy of this book and at least informs himself in a general way as to its contents. Better avoid further sales-talk from the reviewer by buying.

Juvenile Books

THE STORY OF SIEGFRIED. *Angela Diller* [Jonathan Cape and Harrison Smith, Inc.].

This book attains perfection as nearly as anything mundane is likely to attain it. It is beautiful and wholly efficient for its difficult purpose. Words hardly do it justice. To borrow a phrase from our friends the realtors, "it must be seen to be appreciated."

The illustrations, consisting of a four-color frontispiece and nine full-page plates, are by Lynd Ward. They are as strong, direct and appealing to the

young as is the text; and the text is as appealing as the illustrations.

Miss Diller tells here the story of Siegfried and illustrates it with the connected musical motives. These motives are simply arranged for a child's fingers, but so skillful are the arrangements that all essential musical values are retained. The art by which Miss Diller "steps down" the story to children without making it childish or patronizing, or without weakening its majesty, is consummate. It consists in moving straight ahead with the story in strong and simple Anglo-Saxon English, and without admixture of comment or revelation of personal feeling. An objective method, it is; and the great spellers of yarns all know its secrets.

The book will prove as fascinating to many older persons as it is to their juniors, and many will find equal pleasure in Lynd Ward's pictures. Any and every home in which there are children would do well to place a copy of this book within their reach. Responsibility of parents can end there: the children will do the rest.—WILL EARHART.

Reference Books

THE BOOKS OF THE GREAT MUSICIANS. *Percy Scholes and Will Earhart*. The First Book; The Second Book; The Third Book; The Complete Book [Oxford University Press and Carl Fischer].

To one who seeks to bring boys and girls into a closer association with music, this is a work of uncommon interest. The English edition of Mr. Scholes has been in circulation for some years, a valuable help to many teachers, yet planned as the books originally were for British children, it revealed terminology prevailing in English—English sports, localities, customs, history, instruments and composers. Mr. Earhart, with his accustomed sympathetic thoroughness, has searched the four volumes for local variations. He has described localities and customs, substituted American terminologies, paralleled references to English historical events with contemporaneous happenings on this side. He has supplied American names, descriptions and cuts of instruments which differ in style while the chapters *MacDowell—*

The American Composer (First Book); *Organs, How to know the Instruments and Military Music* (Second Book) called for extensive revision. At the end of the Third Book Mr. Earhart has added two chapters: *Some More American Composers* and a *Dictionary of American Musicians*. These include more about our musicians of "early and later times" than we are accustomed to find in any one volume of so general musical interest.

The authors tell the story of music and of the men who have contributed most to its development, so skillfully yet so pleasingly that composers and distant scenes take on a nearness which breaks the formality of more adult works. If you are a sophisticated musician you will read such illuminating interpretations as *Camouflaged Tunes* and *All About Fugues* with real pleasure, while the chapters *Military Music*, those about composers and stories such as *Britons and Bretons* or *The Story of a Thousand-Year-Old Song*, bring to life the whole colorful background from which music has sprung.—SUSAN T. CANFIELD.

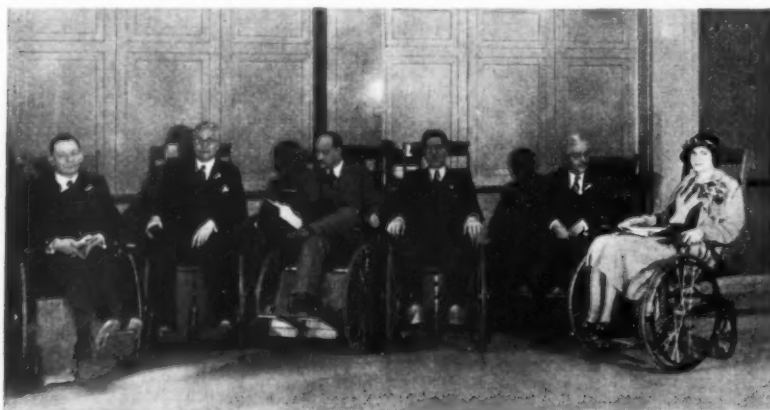
VIOLIN TECHNIQUE. *Sydney Robjohns* [Oxford University Press, Carl Fischer, Inc., Sole Agents in U.S.A.].

Mr. Robjohns is Professor at the Royal Academy of Music, London. His book is not a "system" or "method," but is a discussion of "some difficulties and their solution." Its fourteen chapters deal with such basic matters as posture, bowing in general, shifting and the portamento, double-stopping, vibrato, and memorizing.

An extraordinary amount of sheer good sense, not to say wisdom, is packed into the volume. Technical treatises on all branches of musical art are ordinarily marred by the author's real or assumed awe of his subject. This may be due to excessive conscientiousness on the part of the author, to too great self-consciousness (leading to a heavy and pontifical style), or to unsureness of his ground, lack of complete authority (which leads him to be all the more solemnly assertive). None of these disabilities claim this author. He knows his ground, knows he knows, and proceeds without fear, but with vast respect and affection, to explain away the difficulties that inhere in violin technique.

A quotation or two must suffice. The author recognizes that the present high standards of technique may prove discouraging, but says: "The remedy is to teach the possibility of musical interpretation from the beginning." He places unusual emphasis on bow measurement, saying that the lack of it "is frequently the cause of weakness of tone, blurring of runs, and poor, inartistic phrasing." In the chapter on *Intonation* he says: "The fingers will never learn to play in tune!—but they will become obedient servants of the ear, and will hit notes true to the extent that the player in his imagination first hears them true." In a fruitful chapter, *Various Difficulties*, he emphasizes a truth which too many teachers neglect: "A very important point to bear in mind is this, that technique must always develop through the impulse of musical feeling. An exercise that is entirely mechanical must be given a musical significance, or it will not be completely effectual in the purpose for which it is used."

CONTINUED ON PAGE SEVENTY-EIGHT



WRITE YOUR OWN CAPTION!

The photographer offered no explanation for this photograph of six Conference dignitaries ensconced in wheel chairs on the sunny side of the Public Auditorium. Many other Conference members who felt just the same way after several days conventioning, but could not find wheel chairs, will appreciate the *JOURNAL's* quandary—or at least they will experience a vicarious sense of comfort in viewing the smug, self-satisfied expression of the six equipped to go places without putting any weight on their feet. (Left to right: Peter W. Dykema, Charles H. Miller, Fowler Smith, Glenn Woods, Edgar B. Gordon, Grace V. Wilson.)

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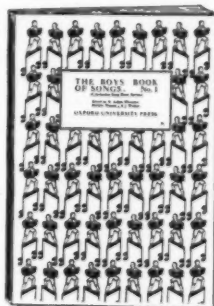
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RECESS

MARK TIME

Seen and Heard by a Conference Widow

- Severance Hall*, a bit of perfection.
- Cleveland Symphony Orchestra* playing Brahms instead of the expected Chausson.
- Nikolai Sokoloff* radiating interest and warm sympathy toward all and sundry; ever-generous with the artistry at his disposal.
- Russell Morgan*, serene, playing a superb organ service for Founders Anniversary meeting in Old Stone Church.
- Breath-taking* premier view of Exhibit Hall, a bower of silver and blue.
- Rigors of Registration*: Waiting in line; the grand rush; a silver-and-blue button for every lapel.
- A handsome* sixty-four page program, likewise silver with blue.
- Will Earhart* en route to Research Council, leading a string of trained multi-syllable words.
- Mabelle Glenn*, a Vision in Scarlet, presiding with graceful ease over the opening session.
- Three thousand* children singing "Keep in the Middle of the Road." (Advice sorely needed in a panic-ridden world.)
- Massed bands* trumpeting a tribute to John Philip Sousa.
- Everybody crushed* to bits in a stampede toward the Exhibitors' Supper Dance.
- John Minnema* telling 5,000 play-nighters what it was all about.
- The Auditorium* with its great open spaces trying to defeat him.
- Arthur Dann*—bold, bad bandit.
- Arthur Witte* of Yonkers—property man In Excelsis, à l'abandon.
- Christening* of the two surprising progeny in the armies of the William Arms Fisherses of Boston.
- Edwin Franko Goldman* struggling to win a pianissimo from Joseph Maddy, bass-drummer extraordinaire.
- Jascha Hasfitz*, bandaged to the hilt, tossing off a scintillating cadenza—on open strings.
- A Cappella Choir*.
- A. A. Harding* valiantly leading his inspired play-night band through a spirited performance of—well—whatever it was.
- A Cappella Choir*.
- Rising at Dawn* for Founders Breakfast.
- It was worth it!*
- Viva la Keokukers!*
- Clarence Birchard* and his 100-carat amethyst.

Mabelle Glenn, again a vision—this time in springiest green.

A Cappella Choir.

John Erskine more than living up to his reputation.

James Francis Cooke exchanging witticisms with James H. Rogers—but not during "Lochinvar's Ride."

A Cappella Choir.

Joseph E. Maddy, smiling, always in transit from where he just was to where he just has to be.

Peter Dykema, likewise on the wing, beaming genially.

Sisters in deepest sable; angel-faced choir boys waiting in corridors; Gregorian Chant.

Three banquets and a gr-r-rand supper party in one night.

Yet no dessert withal, woe's me.

A Cappella Choir.

A Cappella Choir.

A Cappella Choir.

A Cappella Choir.

A Cappella Choir.

Ada Bicking making us proud of our native state.

Howard Hanson being his inimitable self.

Victor Rebmann leading the Orchestra to glorious heights.

Eugene Goossens lending added luster.

Percy Grainger conducting "Spoon River" with his hair.

Franklin Dunham doing favors to all and various.

The President-elect—astonished but submissive.

Frances Elliott Clark on the trail of a prospective life member.

Glenn Woods luring us toward the setting sun.

Adella Prentiss Hughes showering boxes in Severance Hall.

A. Walter Kramer busily gathering notes for Mephisto.

Mrs. Russell Morgan—another Conference widow.

Noble Cain's Chicago Choir—singing Bach between trains.

T. P. Giddings—disciple of dignity. (Ahem!)

Paul Weaver all dressed up with a cane.

Elbridge W. Newton with his ubiquitous pipe. (No, Hortense, ubiquitous doesn't mean what you think.)

Francis Findlay, also with pipe, putting on becoming weight to advertise health-giving properties of Maine Music Camp.

Another pipe, attached to John Beattie, sartorially perfect.

Charles Dennis leading great Chorus with fine western gusto.

Music Supervisors Journal

Charles Miller, a Symphony in Grey.

Hollis Dann keeping calm whilst keeping faith with Time and Broadcast Schedules, which wait for no man.

Rudolph Ringwall conducting two acres of singers and players in Lambert's "Rio Grande."

Disappointment on failing to see Karl Gehrken's demonstration (in person?) of Dalcroze Eurythmics.

Candidates for Roll of Honor: John Kendel, Chairman of Host Committee; George Strickling, Chairman of Stewards, and their respective crews.

Edward Birge presiding over abbreviated meeting of Editorial Board in Exhibit Hall lunch room. (Ham sandwiches, apple pie and coffee.)

Griffith Jones led out by Sokoloff to take blushing bow in Severance Hall.

Antidote for gloom: Albert Edmund Brown's warming smile and hearty greeting.

Ticking off tarantellas on Otto Miessner's newest invention.

Max Krone amiably insistent on banishing—sh!—we mustn't say the word.

Osbourne McConathy nominated for best dressed man.

Frank Beach still advertising Colorado as a good place for a vacation.

George Oscar Bowen, head teller, telling the rest of the tellers after five hours telling that the most telling part of their task as tellers was to keep from telling.

Three handsomest Sectional Presidents: Anne Landsbury Beck, Frances Smith Catron and Gertrude B. Parsons.

Three manliest Sectional Presidents: Ralph G. Winslow, James Henry Francis and William W. Norton.

[Proofreader's note: What is a sectional president?]

Edgar Gordon at the Founders' Breakfast, rendering joyous off-key descent to group singing.

J. Leon Ruddick, staff and comforter.

Fowler Smith—pockets full of tacks, library paste and picture wire—Curator-in-chief of a most remarkable school activities exhibit.

Harry Clarke looking not the least bit unhappy after the great band festival.

The Executive Secretary with a wan smile and a package of foot-ease.

Watching the meter when riding in a taxicab—and enjoying it.

The superb vitality of the state chairmen—out 100% for a final 7:30 breakfast on Friday morning.

Figures that amaze—300 in National Orchestra; 500 in National Chorus; 600 in Ohio State Band; 1,000 in participating choruses, bands, orchestras, etc., from outside of Cleveland. 15,000 participants from Cleveland schools, including two choruses of 3,000 each, one of 1,100; 2,000 in Pageant, etc., etc.

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May, Nineteen Thirty-two

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(Continued from Page 74)

But the reader must not suppose that the book consists of generalizations. On the contrary, exercises and citations of exercises bring to practical application every point discussed. These exercises are devised and chosen with the admirable skill and unerring judgment that only a wise and experienced teacher can possess.—WILL EARHART.

Song Books

THE OXFORD CHORAL SONGS FROM THE OLD MASTERS. *Sumer is icumen in* arranged and edited by W. Gillies Whittaker; *The Three Kings* by Peter Cornelius, arranged by Ivor Atkins; *Sanctus*, a three-part canon with Coda, by Franz Schubert, edited by W. Gillies Whittaker [Oxford University Press].

It seems unnecessary to comment on these fairly priceless treasures. The first is the original, unaltered, six-part canon with ground-bass, dating back to 1240, not easily found heretofore except in heavy tomes. You always wish you could have your appreciation or history class sing it instead of looking at it. Very well, do. The second is the exquisite Cornelius Carol with an eight part choir singing the chorale "Wie schön leuchtet der Morgenstern." It is taxing for young students, not because of extremes in range or difficulty of intervals but because its sheer beauty and sustained piano necessitate continuous control. The Schubert *Sanctus* will be a polyphonic adventure.—HULDAH JANE KENLEY.

PAUL REVERE'S RIDE. (Longfellow) *Mary Straun Vernon and Nora Loraine Olin* [The Raymond A. Hoffman Co.].

Some two years ago this work was favorably reviewed in these columns, but as issued then it was for Soprano, Alto and Baritone, while the present issue is for two treble-voice parts. Its new setting, as well as a special timeliness now, commends it again to our attention. It has many touches of effective melody, lies well on the voice, and is sincere. Its straightforward simplicity and freedom from ingratiating saccharinities will make it come well from the lips of children. The fact that it is not altogether adept in compositional technique, particularly with reference to using interesting subordinate ideas in the accompaniment, does not weigh heavily against its virtues. In fact, some will prefer it so.—WILL EARHART.

NATIONAL MELODIES IN SINGABLE KEYS. arranged by Charles J. Roberts. [Carl Fischer, Inc.].

Even *The Star Spangled Banner* is supposed to be in singable key in this arrangement. If true, the others should be.—LEE M. LOCKHART.

BAND MARCHES. [Carl Fischer, Inc.]. *Glory of The Marines*, Victor Grabel. *Onward, Upward*, Edwin Franko Goldman. *Capt. McKenzie March*, D. A. Ives. *The Blooming Prairie*, G. E. Robinson.

All four are good marches with something for every section to do. The second, as listed, if cleanly executed is quite effective.—LEE M. LOCKHART.

Music Supervisors Journal

Operetta

THE WITCH OF BROCKEN. Libretto by Emil Ferdinand Malkowski and music by Louis Gruenberg [C. C. Birchard & Co.].

This is an operetta three acts in length, a story from somewhat the same source as Hanzel and Gretel. To be sure the witches are not "ladies" but who objects to some judicious hair pulling among witches, and it takes not a gingerbread house but real yellow gold to loosen Peter's hold of the magic whistle. There is an enchantment, too, a princely bear freed by the timely arrival of the guards. The lines while not poetic are superior to some; the music too, though somewhat chromatic, is attractive, tuneful and genuine. A large proportion of the work of the chorus and principals is in two parts, there being only three four-voice numbers one of which is for male chorus.—SUSAN T. CANFIELD.

THE WILLOW PLATE. Libretto by Dorothy Rose, music by Franz C. Bornschein [C. C. Birchard & Co.].

A very charming operetta in prologue and two acts. The Chinese subject is, with the exception of its happy ending, an authentic story. The lines are lovely and hold their character to the end which is not true of the music. The score begins in Chinese convention with graceful interval, pleasing harmonies, and atmosphere. This style however, endures through the first act only. Early in the second, the character changes to mediocre harmonies, the usual operetta rhythms and style which produces a decided arrest of interest. There are two four-part choruses, a girls' two-part and a male two-part chorus, duets and solos, all with favorable scoring.—SUSAN T. CANFIELD.

String Quartet

SIXTEEN SIMPLE STRING QUARTETS. Arranged by R. G. Winslow [C. C. Birchard & Co.].

To fill the need for easy but dignified music for string quartet, Mr. Winslow collected and arranged sixteen pieces that are musically most acceptable and interesting. Much of the music is of choral type, but with enough tonal and rhythmic independence to create self-reliance on the part of the performers.—LEE M. LOCKHART.

Violin and Piano

SONG OF THE CANOE (Violin and Piano). Stanley Preston [Carl Fischer, Inc.].

A little teaching piece in waltz time. It is suitable for beginning players who can play the C scale between A and A and occasionally change F to F#. A second violin part notated above the piano score and marked for the teacher, but simple enough for a young student, may vitalize the solo part if no piano is available, or serve to make a trio for two violins and piano. The principal violin part is written on rather large staves and with correspondingly large notes.

This is one of several published by Carl Fischer that answers the same description with the exception of difficulty. All are easy, however, requiring but the first position and without complex harmonic and rhythmic difficulties. These numbers are listed here in order of difficulty, beginning with the easiest: Happy Days, Charles Kovacs; Eve-

May, Nineteen Thirty-two

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6559	I Dream of Jeanie.....Foster-Nevin	.12
5541	Salutation.....S. R. Gaines	.12
3892	The Dance ("Faust").....C. Gounod	.15
3758	Soldiers' Chorus ("Faust").....C. Gounod	.15
6411	The Bells of Notre Dame.....Gustav Klemm	.15
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5187	Yarn of the "Nancy Bell".....W. Lester	.50
3753	With Courage and Faith (Coronation March).....G. Meyerbeer	.15
6071	Star Spangled Banner.....Arr. Geoffrey O'Hara	.12
5340	Swing Low, Sweet Chariot.....Wm. Reddick	.15
5332	Trav'lin to de Grave.....Wm. Reddick	.15
3382	School Days Are O'er.....W. Rhys-Herbert	.15
4740	The Woodland Calls.....W. Rhys-Herbert	.15
5716	Song of India.....N. Rimsky-Korsakoff	.12
3648	A-Hunting We Will Go.....A. J. Silver	.15
4917	Love's Benediction.....A. J. Silver	.15
5107	Zingarese Serenade.....A. J. Silver	.15
4874	Mayday Carol (English Folksong).....Deems Taylor	.15
4269	Pilgrims' Chorus.....Wagner-Silver	.15
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ning Song, Alice Niles; The Garden Party, James Hunter; Circus Parade, Kenneth Phillips; The Dancing Sailor Boys, Joyce Gilmore; Swing Song, Frank Richards; The Merry Gondolier, Eleanor Graham; Watching the Stars, Howard Franklin.—LEE M. LOCKHART.

The Third Annual Chicagoland Music Festival, sponsored by the Chicago Tribune and newspapers of the Middle West, will be held at Chicago, Illinois, August 20. Contests preceding the evening festival concert at Soldier Field, in which all groups participate, will include the following groups: Bands, adult (A and B division), juvenile (C and D division); drum corps, adult and juvenile; choruses, men, women, mixed; vocalists, best voice, men and women over 16 years of age; no band, drum corps or chorus admitted with membership of less than 20. First, sec-

ond and third place awards will be given in the band, drum corps, and soloist contests; first and second place awards in the chorus contests. For further information, write Phil Maxwell, The Chicago Tribune, Tribune Tower, Chicago.

The Seventh Annual Western New York Music Festival was held at the State Normal School, Fredonia, April 25-29. The program, of which Francis H. Diers, Fredonia, was the musical director, was divided as follows: Rural School Day—Catherine Lane, Fredonia, chairman; Glee Club Day—Frank Owen, Batavia, chairman; Russell Carter, State Director of Music, guest conductor; Orchestra Day Mrs. Cassie C. White, Salamanca, chairman; Band Day—Charles Barone, Lockport, chairman. Russell V. Morgan, past-President of the Music Supervisors National Conference, was adjudicator for the Band and Orchestra Days. David Howells filled the same position for Glee Club Day.

HEADQUARTERS MATTERS

ELECTION RESULTS. Below is given the personnel of the Executive Committee, Board of Directors and Research Council. Election at Cleveland is indicated by italics.

Executive Committee

President—*Walter H. Butterfield*, Providence, R. I. (1932-34)
First Vice-President—*Russell V. Morgan*, Cleveland, Ohio. (1932-34)
Second Vice-President—*Fowler Smith*, Detroit, Mich. (1932-34)

Members at Large

Karl W. Gehrken, Oberlin, Ohio (1930-34)
Herman F. Smith, Milwaukee, Wis. (1932-34)
Ernest G. Hesser, Cincinnati, Ohio (1932-36)
R. Lee Osburn, Maywood, Ill. (1932-36)

Board of Directors

From the National Conference:
John C. Kendel, Denver, Colo. (1930-34)
Elizabeth V. Beach, Syracuse, N. Y. (1932-36)

From the California Western Conference:
Glenn H. Woods, Oakland, Calif. (1931-35)
Mary Weaver McCauley, San Francisco, Calif. (1929-33)

From the Eastern Conference:
M. Claude Rosenberry, Harrisburg, Pa. (1931-35)
James D. Price, Hartford, Conn. (1929-33)

From the North Central Conference:
Herman F. Smith, Milwaukee, Wis. (1931-35)
Alice Inskip, Cedar Rapids, Ia. (1929-35)

From the Northwest Conference:
Helen Coy Boucher, Seattle, Wash. (1931-35)
Marguerite V. Hood, Helena, Mont. (1931-35)

From the Southern Conference:
William C. Mayfarth, Spartanburg, S. C. (1931-35)
Grace Van Dyke More, Greensboro, N. C. (1929-33)

From the Southwestern Conference:
George Oscar Bowen, Tulsa, Okla. (1931-35)
J. Luella Burkhard, Pueblo, Colo. (1929-33)

Research Council

Will Earhart, Chairman, Pittsburgh, Pa. (1931-36)
Peter W. Dykema, New York City (1931-36)
Karl W. Gehrken, Secretary, Oberlin, Ohio (1931-36)
Jacob A. Kwalwasser, Syracuse, N. Y. (1930-35)
Edith Rhett Tilton, Detroit, Mich. (1930-35)
Augustus D. Zanzig, Bronxville, N. Y. (1930-35)
Ada Bicking, Lansing, Mich. (1929-34)
George Oscar Bowen, Tulsa, Okla. (1929-34)
Hollis Dann, New York City (1929-34)
T. P. Giddings, Minneapolis, Minn. (1928-33)
W. Otto Miessner, Chicago, Ill. (1928-33)
Victor L. F. Rebmann, Yonkers, N. Y. (1928-33)
Clarence C. Birchard, Boston, Mass. (1932-37)
Joseph E. Maddy, Ann Arbor, Mich. (1932-37)
C. M. Tremaine, New York City (1932-37)
Alice Keith, New York City (1933-38)
Max T. Krone, Cleveland, Ohio (1933-38)
Osborne McConathy, Glen Ridge, N. J. (1933-38)

The following are retiring from the Executive Committee: Mabelle Glenn, Max T. Krone, Frank A. Beach, Ada Bicking. (Note—By constitutional provision Mr. Morgan as retiring President automatically becomes First Vice-President for a two-year term. Herman F. Smith was elected to the Executive Committee to fill the unexpired term of Walter H. Butterfield, who was elected

President.) Retiring from the Board of Directors: Frances Dickey Newenham; from the Research Council: George H. Gartlan, Edgar B. Gordon, Russell V. Morgan.

Record Ballot. The number of votes cast in the biennial election at Cleveland far exceeded any previous record, nearly five hours being required to tabulate the results. Tellers were: George Oscar Bowen (chairman), J. Henry Francis, Harold F. Dyer, C. H. Miller, David Mattern, Arthur F. Witte.

Yearbook for 1932. If you have not ordered your copy, attention is called to the requisition form in this issue. Placing your order now will (a) assure you of a copy, and (b) entitle you to the pre-publication price of \$1.50—that is, if you are a Conference member. The price to non-members is \$2.50.

Membership Report: As of May 1, 1932—8,595 total, classified as follows: Life, 29; Contributing, 188; Active, 6,696; Associate, 1,682. Total names in Conference mailing list (verified since September, 1931), 21,374; Per cent enrolled in Conference (life, contributing and active), 32.3%.

THE "Hundred Percenters"

Following is a list of cities and institutions which have been reported by state chairmen as entitled to a place in the Roll of Honor for one hundred per cent enrollment in the Conference of all music department members engaged full time.

CICERO, ILL.
GRAND RAPIDS, MICH.
KALAMAZOO, MICH.
Western State Teachers College
BUFFALO, N. Y.
MILWAUKEE, WIS.
ANACONDA, MONT.
PROVIDENCE, R. I.
DENVER, COLO.
WICHITA, KAN.
PARKERSBURG, W. VA.
EAST CHICAGO, IND.
KANSAS CITY, MO.
MEDINA COUNTY, OHIO
AUBURN, R. I.
CRANSTON, R. I.
PAWTUCKET, R. I.
WEST WARWICK, R. I.
FLINT, MICH.
ALLENTOWN, PA.
CASPER, WYO.
CLEVELAND, OHIO
CLEVELAND HEIGHTS, OHIO
LAKEWOOD, OHIO
EAST CLEVELAND, OHIO
COLORADO SPRINGS, COLO.
SPRINGFIELD, MO.
Public Schools
Drury College
State Teachers College
INDIANAPOLIS, IND.
SPRINGFIELD, OHIO
DAVENPORT, IOWA
ALBANY, NEW YORK
SYRACUSE, NEW YORK
TUCSON, ARIZONA
VOLUSIA COUNTY, FLA.
MADISON, WISCONSIN
GARY, INDIANA
MAYWOOD, ILL.
Proviso Township School Music Club

For the 1934 Biennial: Invitations have been received from: Baltimore, Maryland; Chicago, Illinois; Denver, Colorado; Philadelphia, Pennsylvania; St. Louis, Missouri; San Francisco, California. According to Section 5 of the National Conference By-Laws, "The Executive Committee shall fix the time and place of National meetings." Announcement of the decision of the Executive Committee can be expected in an early issue of the JOURNAL.

100 Per Cent. Elsewhere on this page is printed a list of 100 per cent Conference cities, reported by the state chairmen. Since the last report Gary, Indiana; Madison, Wisconsin, and Maywood, Illinois, have been added to the list. If your city should be included in the 100 per cent Roll of Honor, please communicate with your state chairman or with the Conference office.

Southern Conference. Just as we go to press, word comes from President J. Henry Francis that Margaret L. Leist of Lakeland, Kentucky, has been appointed Second Vice-President of the Southern Conference for Music Education, to fill the vacancy caused by the resignation of Frank C. Biddle, removed to Eastern Conference territory.

Constitution and By-Laws. The amendments proposed by the Committee on Legislative Coordination and published in the JOURNAL were unanimously adopted at Cleveland. An additional by-law was adopted as follows:

Sec. 9. Committees shall serve during the term of the administration in which they are appointed. Committees dealing with specific educational projects shall base their general plan of action on policies adopted by the Conference. In case no such policy has been established, the Executive Committee may request the Research Council to formulate a policy.

The above by-law was included in the amendments voted upon in conformance with the provisions of Article X of the Constitution.

Board of Directors Biennial Meeting. In addition to its important work of preparing a slate of fourteen candidates for the Nominating Committee, the Board of Directors disposed of all routine and special business at its biennial meeting in Cleveland. Important items were the transfer of Louisiana from the Southwestern Conference to the Southern Conference, and the confirmation of action previously taken by mail whereby Arizona and Nevada were joined with California under the name California Western School Music Conference. The former action was instigated at the request of Conference members in Louisiana, the latter at the request of members in Arizona and Nevada, and with the full endorsement of the Sectional Conferences affected.

C. V. Buttelman

Executive Secretary
64 East Jackson Blvd., Chicago, Ill.

Music Supervisors Journal

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